• MATCHBOX TWENTY • ELVIN SOLOING TIPS •

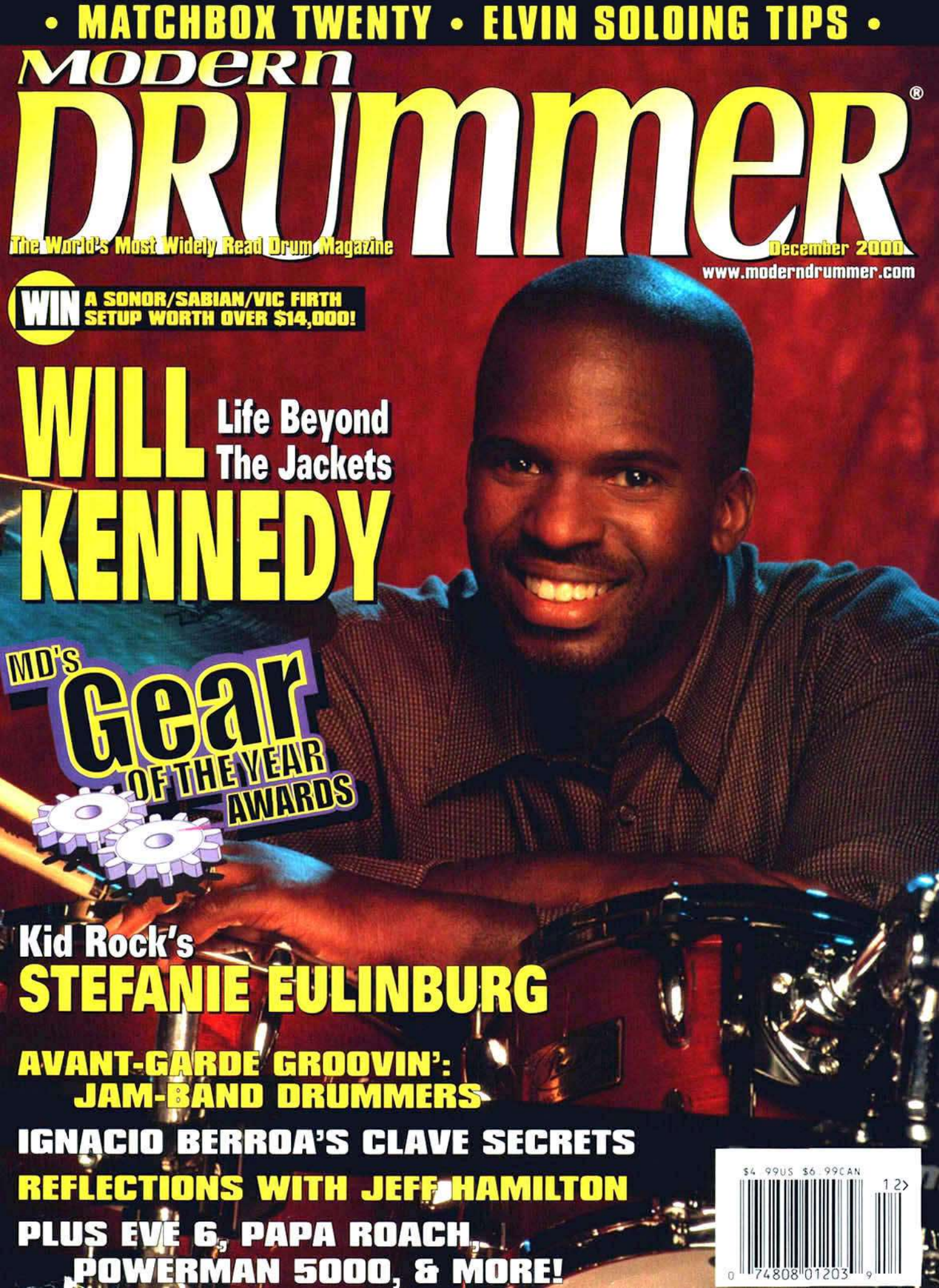
MODERN DRUMMER®

The World's Most Widely Read Drum Magazine

December 2000

www.moderndrummer.com

WIN A SONOR/SABIAN/VIC FIRTH SETUP WORTH OVER $14,000!



WILL KENNEDY

Life Beyond The Jackets

MD's Gear OF THE YEAR AWARDS

Kid Rock's STEFANIE EULINBURG

AVANT-GARDE GROOVIN': JAM-BAND DRUMMERS

IGNACIO BERROA'S CLAVE SECRETS

REFLECTIONS WITH JEFF HAMILTON

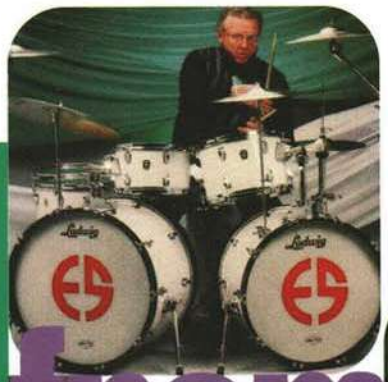
PLUS EVE 6, PAPA ROACH, POWERMAN 5000, & MORE!

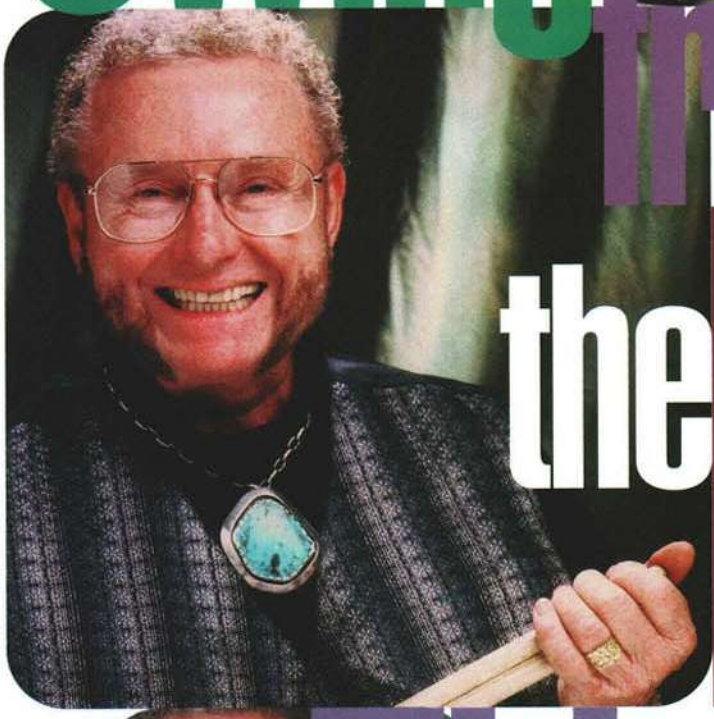
$4.99US $6.99CAN

12

0 74808 01203 9

Swing from the Real Thing!





HEAR ED AND HIS TWO FEATURED SOLOS ON THE NEW DOC SEVERINSEN "SWINGIN' THE BLUES" CD.

CLASSIC MAPLE SERIES. THE BEST SOUNDING DRUMS.

Ed Shaughnessy

Ludwig

FOR A ED SHAUGHNESSY POSTER, SEND $4.00 TO LUDWIG INDUSTRIES, ED SHAUGHNESSY POSTER, P.O. BOX 310, ELKHART, IN 46515
WEB SITE: WWW.LUDWIG-DRUMS.COM

Will Kennedy and Evans Drumheads

"I've played Evans heads for years and I'm accustomed to the superior sound, quality, and feeling. When I'm comfortable, and hearing what I like to hear, I'm inspired to do things better."

Will Kennedy (Chaka Khan, Yellowjackets, Independent)

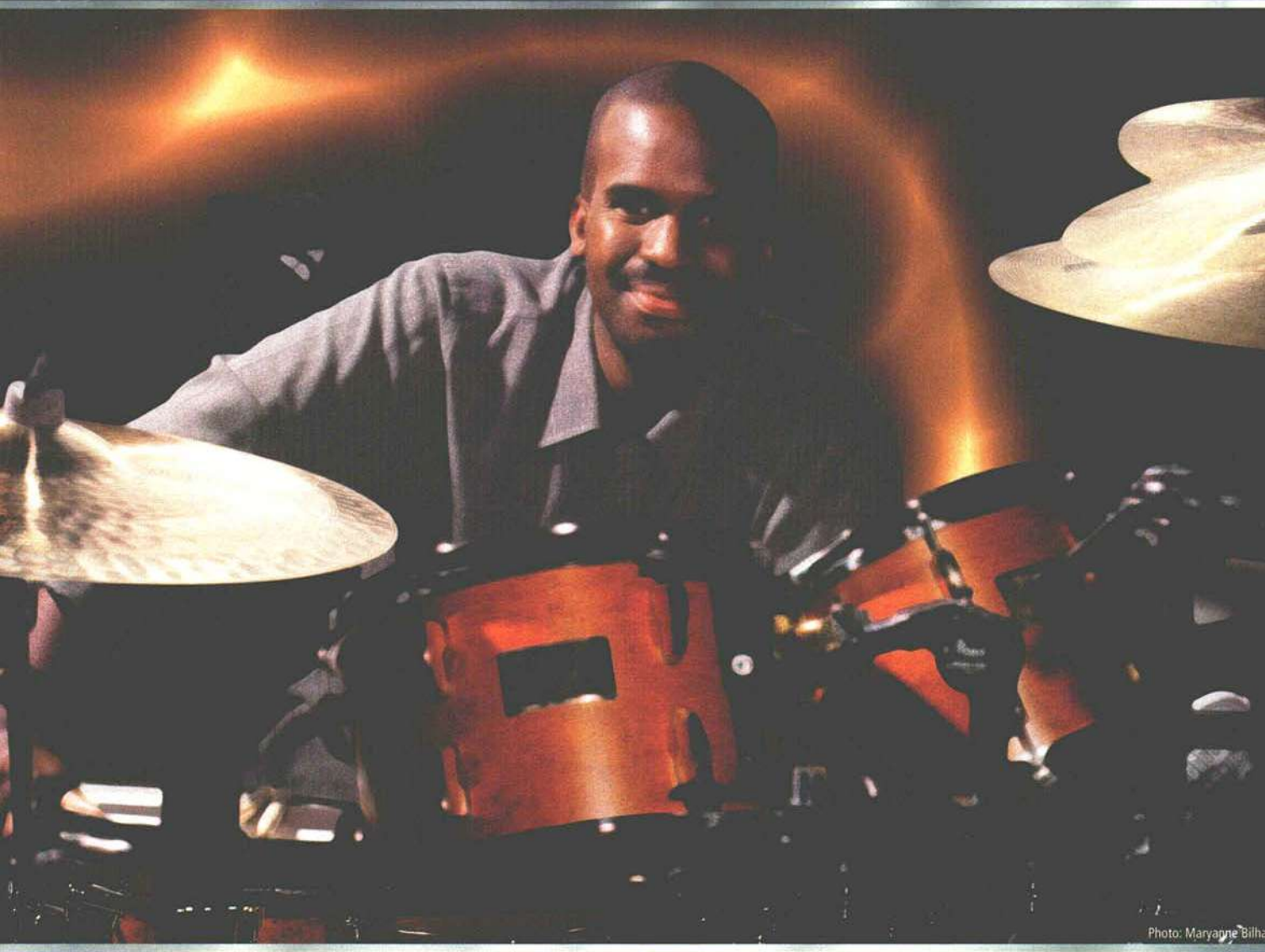


Photo: Maryanne Bilha

"Bottom line, it's important to make your instrument speak. The Evans ST has just the right ring when you pitch the snare as high as I do – and you still get warm crack and sensitivity."

ST snare batter
Hazy 300 resonant

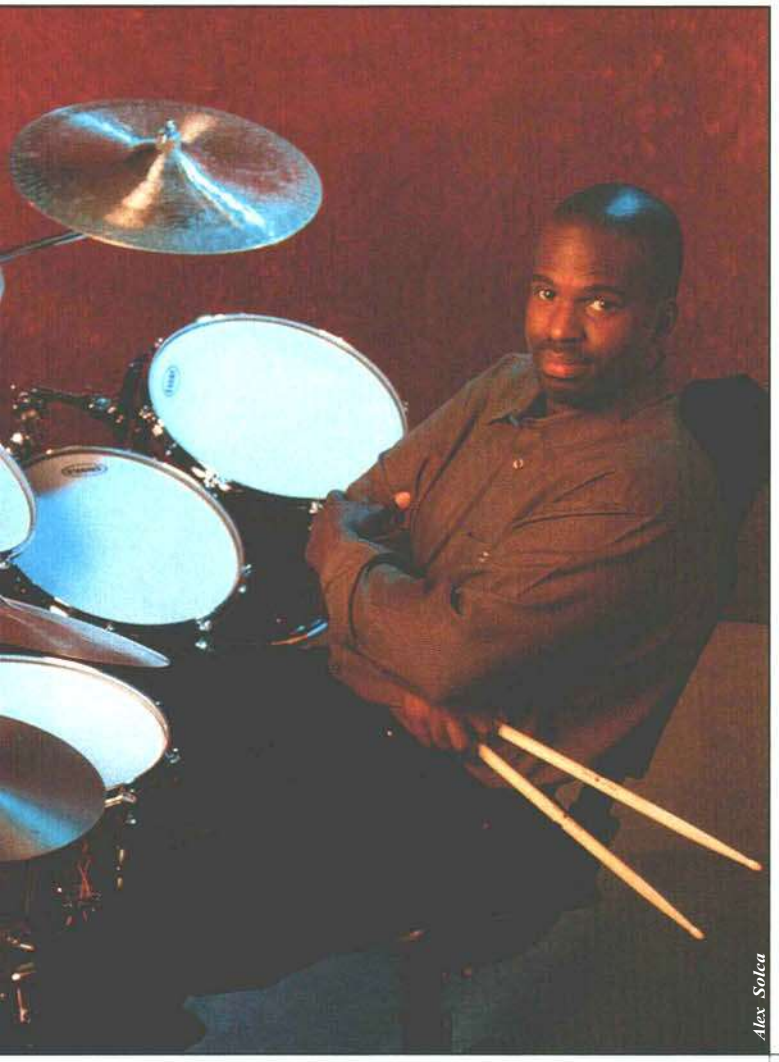
G2 clear and coated batters, G1 clear resonants

EQ3 bass batter, EQ3 resonant

EVANS drumheads

For a FREE poster of this ad, write or E-mail:
J. D'Addario & Company, Inc. • PO Box 290, Farmingdale, NY 11735 • E-Mail: mail@evansdrumheads.com • www.evansdrumheads.com

Contents


Alex Solca

WILL KENNEDY
Will Kennedy startled many of us by quitting The Yellowjackets. But he says he's only following a path already laid out for him.
by William F. Miller
58

GEAR OF THE YEAR AWARDS
We drummed and drummed till our hands were numb. Now we give it up for the coolest gear of the year.
82

STEFANIE EULINBURG
Kid Rock's pounder proves rocking the house ain't nothin' but a g(irl) thang.
by Waleed Rashidi
94

THE JAM-BAND SCENE
Drumming on the edge with The Slip, Deep Banana Blackout, The String Cheese Incident, and Fat Mama.
by Michael Parillo
108

UPDATE

Powerman 5000's Al 3
Dave Buckner of Papa Roach
Little Feat's Richie Hayward
Tony Fagenson of Eve 6
Moe.'s Vinnie Amico
North Mississippi Allstars' Cody Dickinson
22

PORTRAITS

MATCHBOX TWENTY'S PAUL DOUCETTE
It's only pop 'n' roll, but Paul Doucette aims to keep it fresh every time.
by Billy Amendola
30

REFLECTIONS

JEFF HAMILTON ON...
by Robyn Flans
140

Volume 24, Number 12

Cover Photo By Alex Solca

Education

124 **ROCK 'N' JAZZ CLINIC**
The Rolling-Triplet Shuffle
by Ed Breckenfeld

128 **THE MUSICAL DRUMMER**
Musical Diversity:
Understanding Style Similarities Is Key
by Ted Bonar

130 **JAZZ DRUMMERS' WORKSHOP**
Elvin Jones Style & Analysis,
Part 2: Soloing
by John Riley

132 **LATIN SYMPOSIUM**
Groovin' In Clave
by Ignacio Berroa

152 **CONCEPTS**
How Do You Get Gigs?
by Billy Ward

144
MD GIVEAWAY
Win a terrific prize package
including one of two Sonor drumkits,
Sabian cymbals, and Vic Firth drumsticks!

Departments

4 **AN EDITOR'S OVERVIEW**
Neighbors!
by Adam Budofsky

6 **READERS' PLATFORM**

12 **ASK A PRO**
Vinnie Colaiuta, Akira Jimbo, and Ian Paice

18 **IT'S QUESTIONABLE**

134 **CRITIQUE**

151 **ON THE MOVE**

172 **INDUSTRY HAPPENINGS**
N.P.I./MD Summer Drum Extravaganza
and Taking The Stage

178 **MD's 2000 INDEX UPDATE**

184 **DRUM MARKET**
Including Vintage Showcase

192 **DRUMKIT OF THE MONTH**

Equipment

40 **NEW AND NOTABLE**
Highlights Of Summer NAMM 2000
by Rick Mattingly

48 **PRODUCT CLOSE-UP**
Innovation Drums
Billy Gladstone Model Snare Drums
by Chap Ostrander

53 Noble & Cooley Studio Classics Drumkit
by Mark Parsons

156 **INSIDE**
Rhythm Tech: In The Business Of New
by Rick Van Horn

168 **COLLECTORS' CORNER**
Rogers Holiday Series Drums
by Harry Cangany

Neighbors!

Recently my wife and I moved from a one-bedroom city apartment to a house on a nice tree-lined suburban street. Other than not being able to walk down the block at 2:00 A.M. for a quart of milk anymore, it's been a great change. Our own backyard! Real closets! A basement where I can play my drums!

That last point, of course, is the sticky one. Along with the trees and the birds and the town pool, our relocation to suburbia has blessed us with neighbors. Who have small children. "Toddlers," I believe they're called.

Now, my band isn't named after some obscure reference in *The Satanic Bible,* if you know what I mean, but we rock when the situation calls for it. Toddlers don't *like* you to rock, especially after their bedtime. Neither do their parents.

Since it's not in our budget to immediately construct a soundproofed rehearsal room (a mythical place top scientists have yet to prove actually exists), I could see this situation was going to call for expert statesmanship between me and my neighbors. But how to proceed? I hardly know these people.

Maybe some serious butt-kissing is in order. I'll innocently offer to mow their lawns and shovel their driveways, and they'll feel too guilty to complain about my drumming. Nah. I mean, how un-rock 'n' roll is that?

Oooh, bribery might work! I think I saw that on a *Sopranos* episode. Oh, who am I kidding. With *this* profile? What to do...?

[three days later] What should I do...?

[three weeks later] Rats! What am I gonna *do]*

Okay, at this point I've got a deadline to meet and no ending to this sad tale. And there my drums still sit, silently but proudly perched on a brand-new platform I built for them. I need some help here.

I've got it! Maybe *you've* got some suggestions. Surely a few of you must have found yourselves in similar circumstances. So how about this: If any *MD* reader has a creative, effective solution to this problem of mine, send an email to me at adamb@moderndrummer.com. Assuming it doesn't involve a stolen '73 Ford L.T.D. or an ex-con named Knuckles, I'll try it. And if it works, you'll receive the unending gratitude of me, an important drum magazine editor, who might just suggest to the big guy to put you on the next cover or something. You know: You scratch my back, I'll scratch yours. Bada bing, bada boom.

[three minutes later] Well, it seems the big guy feels I got a little carried away with that last "offer." So I can't make any promises, other than that I'll try any and all suggestions, and then print the one that works next time we talk. So email me your ideas, and don't forget to include your name and hometown. But please hurry—I wanna rock!

Adam Budofsky

MODERN DRUMMER

Volume 24, Number 12

The World's Most Widely Read Drum Magazine

EDITOR/PUBLISHER RONALD SPAGNARDI
CHIEF FINANCIAL OFFICER ISABEL SPAGNARDI
ASSOCIATE PUBLISHER TRACY A. KEARNS
SENIOR EDITOR RICK VAN HORN
EDITORIAL DIRECTOR WILLIAM F. MILLER
MANAGING EDITOR ADAM J. BUDOFSKY
ASSOCIATE EDITOR TED BONAR
EDITORIAL ASSISTANT SUZANNE BURRING
SENIOR ART DIRECTOR SCOTT G. BIENSTOCK
ASSISTANT ART DIRECTOR MICHELE M. NEWHOUSE
ASSISTANT ART DIRECTOR JOSEPH KING
ADVERTISING DIRECTOR BOB BERENSON
ADVERTISING ASSISTANT JOAN C. STICKEL
EDITORIAL/ADV. ASSISTANT BILLY AMENDOLA
MARKETING AND PUBLIC RELATIONS DIANA LITTLE
WEB SITE DIRECTOR KEVIN W. KEARNS
OFFICE ASSISTANT ROSLYN MADIA

MODERN DRUMMER ADVISORY BOARD: Henry Adler, Kenny Aronoff, Eddie Bayers, Louie Bellson, Bill Bruford, Harry Cangany, Jim Chapin, Dennis DeLucia, Les DeMerle, Len DiMuzio, Charlie Donnelly, Peter Erskine, Vic Firth, Bob Gatzen, Danny Gottlieb, Sonny Igoe, Jim Keltner, Paul Leim, Peter Magadini, George Marsh, Joe Morello, Rod Morgenstein, Andy Newmark, Neil Peart, Ed Shaughnessy, Steve Smith, Ed Thigpen, Dave Weckl, Paul Wertico.

CONTRIBUTING WRITERS: Robyn Flans, Burt Korall, Rick Mattingly, Ken Micallef, Mark Parsons, Matt Peiken, Robin Tolleson, Lauren Vogel Weiss, T. Bruce Wittet.

MODERN DRUMMER magazine (ISSN 0194-4533) is published monthly by **MODERN DRUMMER Publications, Inc.,** 12 Old Bridge Road, Cedar Grove, NJ 07009. PERIODICALS MAIL POSTAGE paid at Cedar Grove, NJ 07009 and at additional mailing offices. Copyright 2000 by **MODERN DRUMMER Publications, Inc.** All rights reserved. Reproduction without the permission of the publisher is prohibited.

EDITORIAL/ADVERTISING/ADMINISTRATFVE OFFICES: MODERN DRUMMER Publications, 12 Old Bridge Road, Cedar Grove, NJ 07009. Tel: (973) 239-4140. Fax: (973) 239-7139. Email: mdinfo@moderndrummer.com.

MODERN DRUMMER ONLINE: www.moderndrummer.com.

MODERN DRUMMER welcomes manuscripts and photographic material, however, cannot assume responsibility for them. Such items must be accompanied by a self-addressed, stamped envelope.

SUBSCRIPTIONS: US, Canada, and Mexico $34.97 per year; $59.94, two years. Other international $41.97 per year, $79.94, two years. Single copies $4.99.

SUBSCRIPTION CORRESPONDENCE: Modern Drummer, PO Box 480, Mt. Morris, IL 61054-0480. **Change of address:** Allow at least six weeks for a change. Please provide both old and new address. Toll free tel: (800) 551-3786.

MUSIC DEALERS: Modern Drummer is available for resale at bulk rates. Direct correspondence to Modern Drummer Retail Vision, 2 Maple Street, Suite 6, Middlebury, VT 05753, (800) 381-1288.

DISTRIBUTION: Domestic and international newsstand, Curtis Circulation Company, 730 River Road, New Milford, NJ 07646. Tel: (201) 634-7400. Fax: (201) 634-7499.

REPRINTS: For high-quality article reprints, minimum of 100 quantity, please contact Reprint Management Services at (717) 399-1900.

INTERNATIONAL LICENSING REPRESENTATIVE: Robert Abramson & Associates, Inc. Libby Abramson, President, 720 Post Road, Scarsdale, NY 10583.

POSTMASTER: Send address changes to Modern Drummer, PO Box 480, Mt. Morris, IL 61054.

MEMBER: Magazine Publishers Of America, National Association Of Music Merchants, American Music Conference, Percussive Arts Society, Music Educators National Conference, Percussion Marketing Council, Music Magazine Publishers Association.

Printed in The United States

PREMIER
BRITISH MADE SINCE 1922
Artist Birch

Rod Morgenstein
The Dregs, Platypus, Jazz is Dead

Sam Bryant
Kenny Wayne Sheppard Band

Virgil Donati
Planet X

PRESENTING THE ARTIST BIRCH SERIES BY PREMIER.
Low-Mass Tension Casings ~ ISO-Mounting System
100% Birch 7-Ply Shells ~ Mirror-Like Translucent Lacquer
2.3mm Pro-Rings™ Throughout ~ "Quick"Size Toms
Choice of 4000 or 6000 Hardware ~ Available in 7 Finishes
Impeccable Craftsmanship • Extraordinary Value

PREMIER
First In Percussion

PREMIER PERCUSSION USA INC.
915 NORTH LENOLA RD.
MOORESTOWN, NJ 08057 USA

For a catalog featuring the entire family of quality Premier percussion instruments, send $5 to Premier USA.

www.premier-percussion.com

Jimmy Chamberlin Redux

I've long considered your magazine to be the undisputed leader in its field. Your objective and balanced content leaves your competitors far behind. However, I feel that you made a grave error by presenting the Jimmy Chamberlin interview in the manner you did [August 2000 *MD*].

I have severe difficulty with the high profile you accorded Chamberlin by making him your cover artist. Not to mention his being featured by Yamaha, Zildjian, and Vic Firth as an endorser in advertisements around the article. As a percussion instructor in the state school system in Scotland, I feel that your actions are sending the wrong message to aspiring young players. Do you and those prominent equipment manufacturers really want to be so closely connected to someone capable of such crass behavior? Is this an appropriate role model for young and impressionable drummers?

I would have had absolutely no problem with your publishing a low-profile article on Jimmy Chamberlin's progress and rehabilitation. I think it laudable that he is trying hard to clean up his life. However, rewarding him by giving him this sort of extended publicity so soon after the death of Jonathan Melvoin is, frankly, irresponsible.

Of course I shall continue to buy your magazine, because you produce a quality product. Unfortunately, I will lack a little trust in your hitherto good judgement.

Martin Dibbs
from Scotland, via Internet

Can Drum Corps Help Set Playing?

I was intrigued by Mark McTaggart's *Percussion Today* article, "Can Drum Corps Help Your Drumset Playing?" [August 2000 MD]. However, I fear that many of Mr. McTaggart's "downside" comments are more related to poor-quality instruction than they are to the nature of drum corps drumming itself.

The objective of a drum corps percussion chart is not to enhance the players' abilities on the drumset. It is to complement, support, and musically enhance the field presentation. The fact that the percussion performer learns exquisite stick (or mallet) control in the bargain is all to the good for future non-drum-corps performance.

Mr. McTaggart is correct in saying that some drum corps percussion instructors are not drumset players. Many of my own were not. However, George Lawrence Stone didn't play a drumset, and his instruction didn't seem to hurt Joe Morello too much. Mr. Morello is probably one of the finest "rudimental" players alive, and yet is equally known for his drumset work.

As a player and teacher, I am constantly aware of the technique and practice discipline I acquired during my own drum corps playing, teaching, and judging experiences. Given competent instruction, it is not a major leap from superior rudimental stick control to drumset coordination. I believe that there is a direct relationship between good rudimental chops and stylistic ease in any drumset-playing situation. After all, good fundamental stick control is the starting point for musical expression and feel on the drumset.

While it is true that great chops do not guarantee great taste, feel, and innovation, they're certainly not a detriment. I've never had the occasion to point out to a student that he or she was playing *too well* to succeed. I would encourage any player to consider joining a drum corps or other marching percussion ensemble. The experience is wonderful hard work.

John Lester
Island Music Teachers Guild
Bainbridge Island, WA

Stanton Moore

I've had some trouble finding the new Galactic release in stores around Atlanta. So I will definitely be calling Louisiana Music Factory to pick up a few. Without even listening to a recording, I know Stanton Moore is well worth the purchase, based on your interview with him in your August issue.

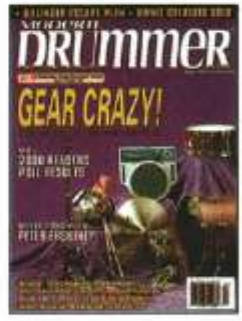
It's great to see a humorous side in such a creative and insightful drummer. And the manuscript on page 68 was a blast to play. I found the grooves easier to learn if I cut the measure in half and made triplet 8ths out of the 16th notes (as suggested in Ron Spagnardi's *Progressive Independence).* I do have one question, though. In the first example, what do the three Zs on the stem of the notes mean?

By the way, many thanks to Mr. Spagnardi for putting his teaching hat on. I recently picked up a copy of his latest book, *Paradiddle Power.* His organized approach gets you from crawling to running in no time! His last two books have helped me to enjoy my playing even more. Keep up the good work.

Bill Scarborough
Atlanta, GA

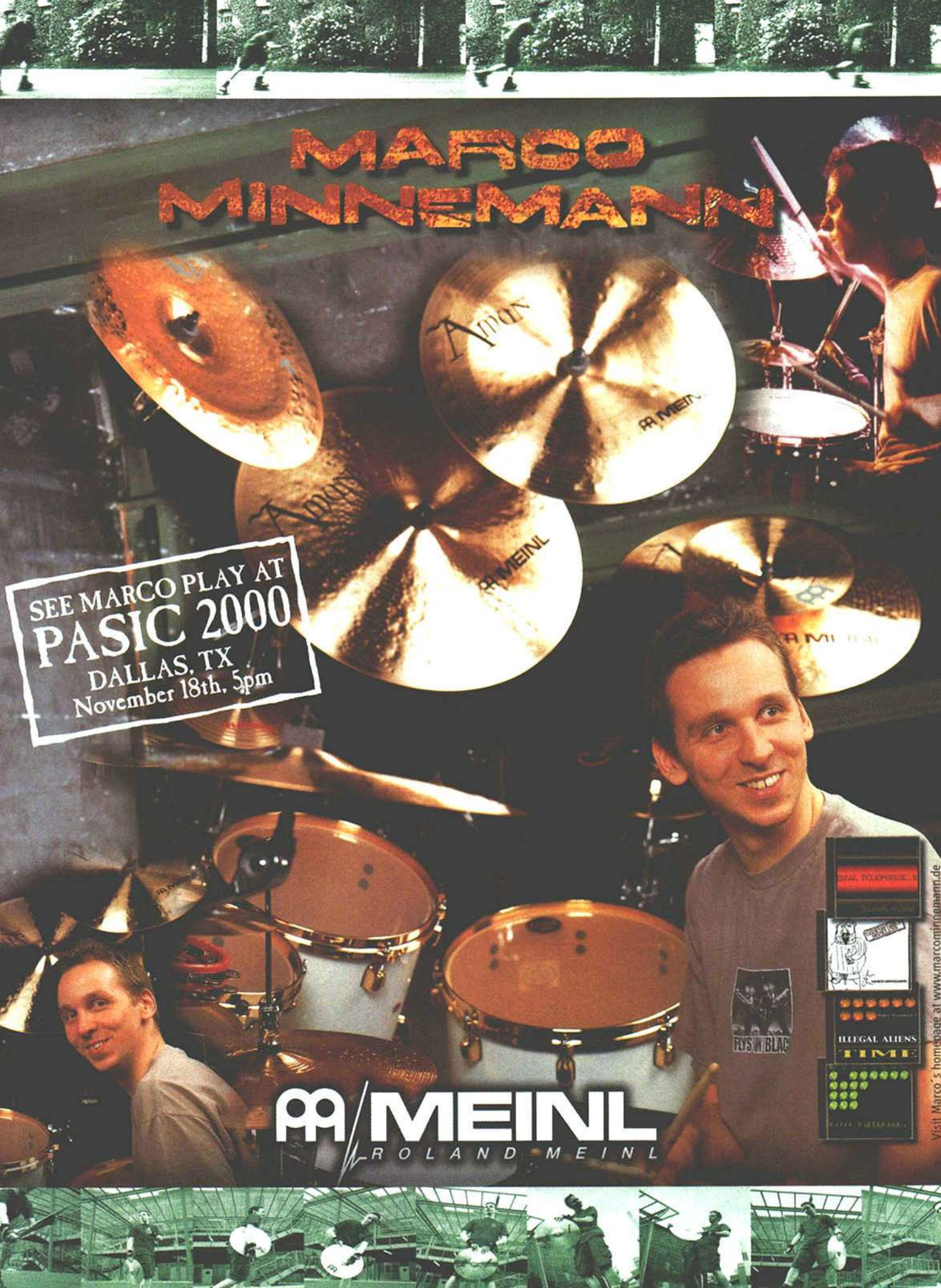
Editor's note: The three Zs indicate single-handed buzz rolls.

Real Book Versus Fake Book



As a bass player who has recently taken up drums, I've gotten a lot out of the couple of issues of *MD* that I've picked up. Why the drums? It seems that the bass players that I admire most (and many of the best local cats) all have drum chops somewhere in their career bio. I can't say yet if it's helped my bass playing, but I do enjoy it very much.

I have some comments on Mike De Simone's "Learning to Play Jazz, Part 2," from your July issue. First, a "fake book" is any collection of illegally published music. Historically, paying for the copyrights on each song would have put the book financially out of the reach of most musicians. The *Real Book* is one *brand of*


MARCO
MINNEMANN
SEE MARCO PLAY AT
PASIC 2000
DALLAS, TX
November 18th, 5pm
MEINL
ROLAND MEINL
ILLEGAL ALIENS
Visit Marco's homepage at www.marcominnemann.de

fake book—like *Kleenex* is one brand of tissues. It's the most popular, but not necessarily the best. However, sometimes it's more important that we all use the *same* book rather than the *best* book.

Second, there *are* legal versions of many fake books. Perhaps we need a new term to describe these collections.

Paul Kempkes
via Internet

Keep Things Straight

I'd like to share an experience with the drumming community. It might help some drummers avoid the mistake that I recently made.

I'm a forty-five-year-old drummer who works regularly on the weekends with a corporate band. I've always taken pride in my professional attitude and ethical manner. However, at a wedding reception we played on a recent weekend, I left my professionalism—and my common sense—someplace else.

After the set-up, we typically go out as a group and dine prior to the gig. Well, I decided that having one glass of beer was insufficient. Consequently I indulged in more than a *pitcher* of beer. As if that were not enough, when the bar opened at the reception, I trotted up on the first break for a glass of wine. This pattern continued at each break throughout the evening.

As a result of this over-imbibing, my playing and my timekeeping suffered. I embarrassed my bandmates and myself. This action could have easily cost me my job—not to mention tarnishing the reputation of the band, which the leader has worked so hard to build. On top of that, I was very lucky to not have had an accident or received a DUI while driving home. I could easily have wound up in the hospital or in jail. And I might have injured or even killed someone else.

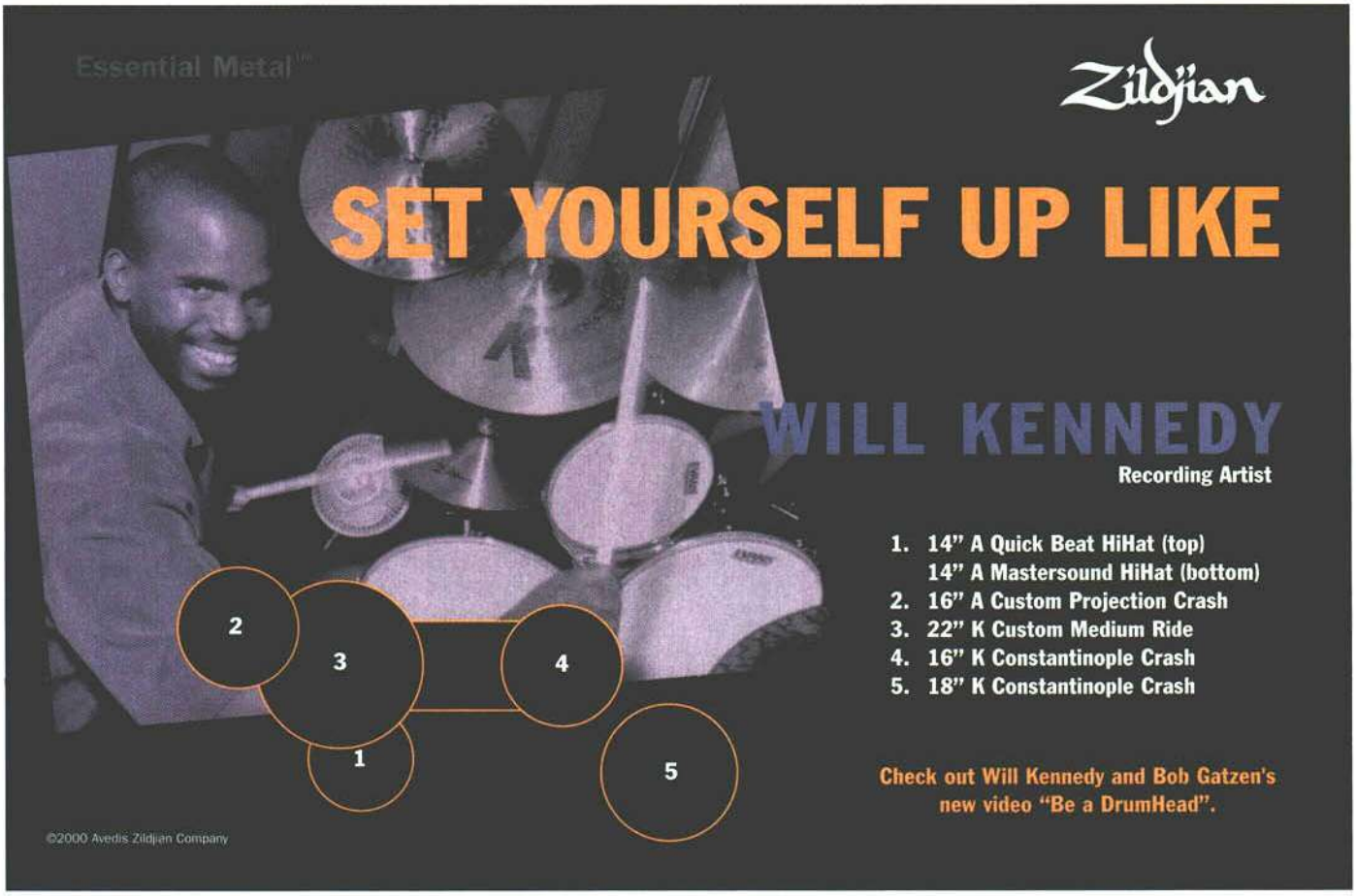
The day after the gig (feeling not only terribly embarrassed, but also pretty groggy), I phoned the bandleader to apologize for my errant and uncharacteristic behavior. He forgave me, on my promise that it would never happen again. And it won't. I have learned a valuable lesson from this experience.

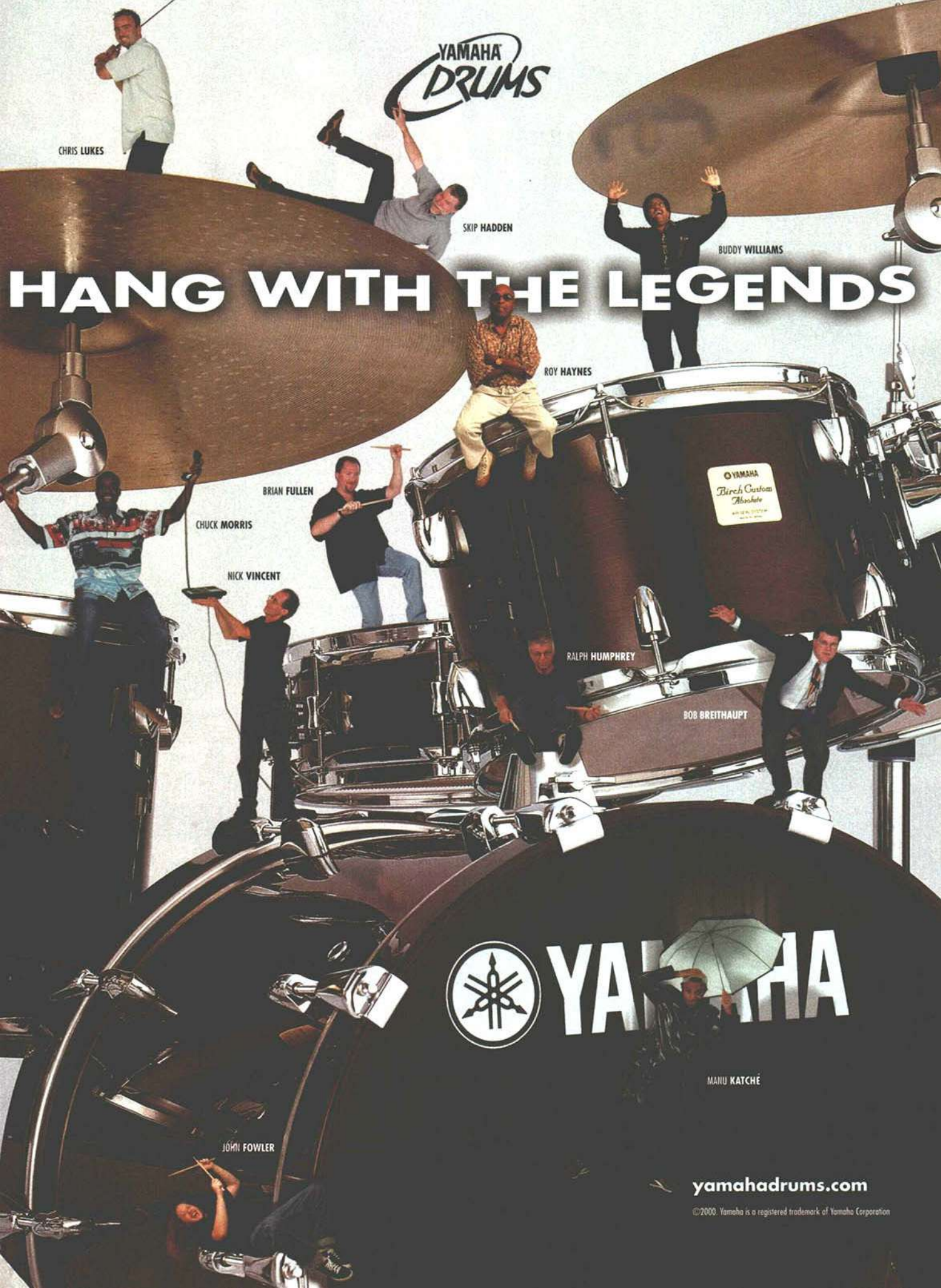
Please, if you are playing out, leave the drinking (and drugs) alone. You may feel like you're having a good time (as I did). But you may not be as lucky as I was. It's just not worth the risk.

W.D.
via Internet

HOW TO REACH US

Correspondence to *MD's Readers' Platform* may be sent by mail:
12 Old Bridge Road,
Cedar Grove, NJ 07009
by fax: (973) 239-7139
by email: rvh@moderndrummer.com




YAMAHA DRUMS
CHRIS LUKES
SKIP HADDEN
BUDDY WILLIAMS
HANG WITH THE LEGENDS
ROY HAYNES
YAMAHA
Birch Custom Absolute
BRIAN FULLEN
CHUCK MORRIS
NICK VINCENT
RALPH HUMPHREY
BOB BREITHAUPT
YAMAHA
MANU KATCHÉ
JOHN FOWLER
yamahadrums.com
©2000. Yamaha is a registered trademark of Yamaha Corporation

Pearl

INNOVATION!

IT'S BEEN AN INCREDIBLE YEAR TO PLAY DRUMS.

THE ALL NEW

FORUM

READY, SET, GO!

A COMPLETE KIT WITH DRUMS, CYMBALS, HARDWARE, THRONE, STICKS AND VIDEO.

THE REVOLUTIONARY

POWERSHIFTER ELIMINATOR

BASS DRUM PEDALS AND HI-HAT

BOTH FEATURE INTERCHANGEABLE CAMS, CUSTOMIZABLE TRACTIONPLATE FOOTBOARD, AND THE BASS PEDAL IS AVAILABLE IN CHAIN AND STRAP DRIVES.

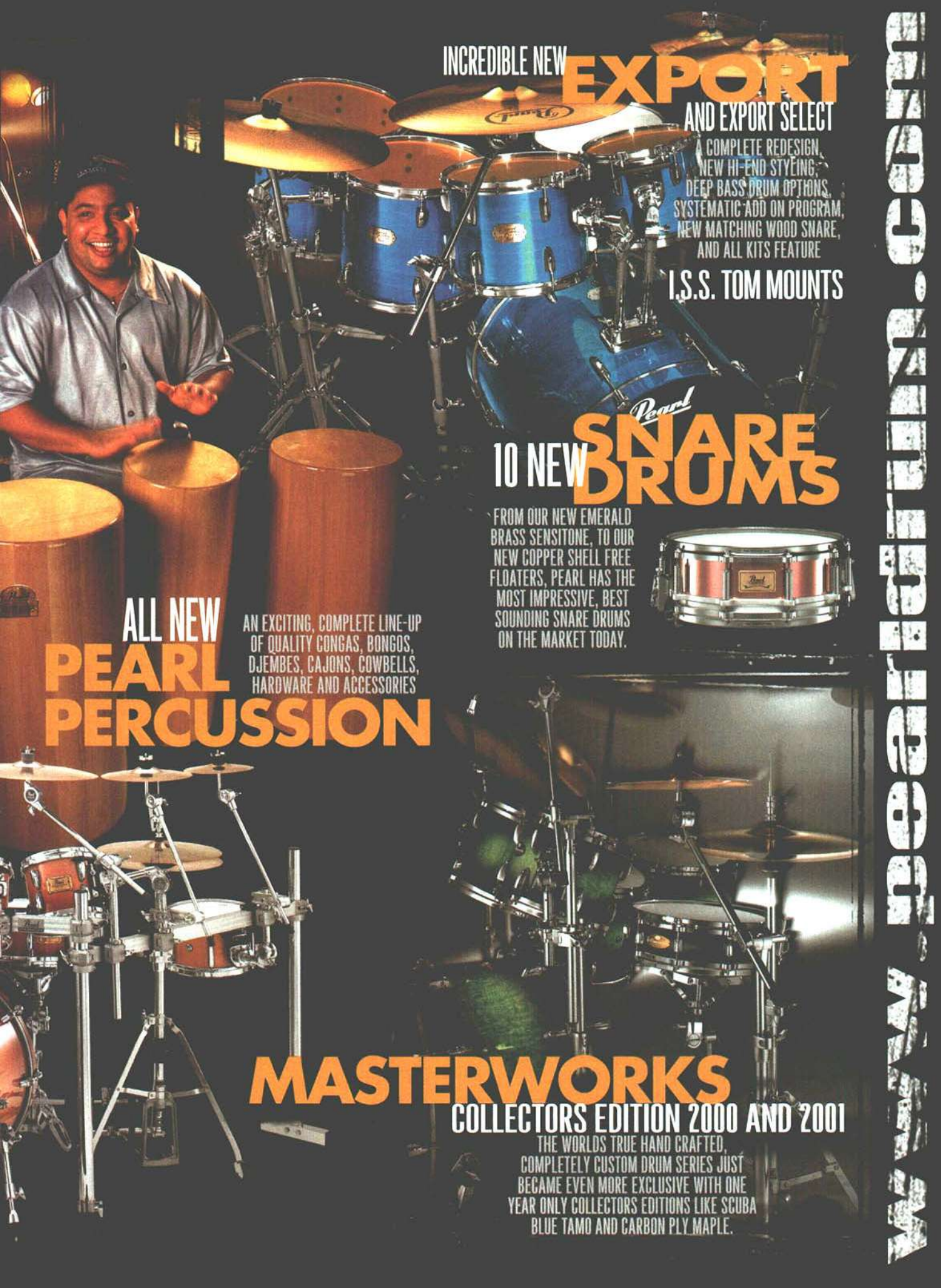
MASTERS

ALL NEW EXCITING COLORS AND THE RETURN OF MAHOGANY CLASSIC

SERIES DRUMS

RHYTHM TRAVELER

THE PERFECT KIT FOR SILENT PRACTICE AND COMPACT LIVE PERFORMANCE


INCREDIBLE NEW
EXPORT
AND EXPORT SELECT
A COMPLETE REDESIGN, NEW HI-END STYLING, DEEP BASS DRUM OPTIONS, SYSTEMATIC ADD ON PROGRAM, NEW MATCHING WOOD SNARE, AND ALL KITS FEATURE
I.S.S. TOM MOUNTS
Pearl
10 NEW SNARE DRUMS
FROM OUR NEW EMERALD BRASS SENSITONE, TO OUR NEW COPPER SHELL FREE FLOATERS, PEARL HAS THE MOST IMPRESSIVE, BEST SOUNDING SNARE DRUMS ON THE MARKET TODAY.
ALL NEW
PEARL PERCUSSION
AN EXCITING, COMPLETE LINE-UP OF QUALITY CONGAS, BONGOS, DJEMBES, CAJONS, COWBELLS, HARDWARE AND ACCESSORIES
MASTERWORKS
COLLECTORS EDITION 2000 AND 2001
THE WORLDS TRUE HAND CRAFTED, COMPLETELY CUSTOM DRUM SERIES JUST BECAME EVEN MORE EXCLUSIVE WITH ONE YEAR ONLY COLLECTORS EDITIONS LIKE SCUBA BLUE TAMO AND CARBON PLY MAPLE.
www.pearldrum.com

Vinnie Colaiuta On Confidence In The Studio

Q I'm twenty-four years old. Your drumming has inspired me ever since I heard you with Sting on *Ten Summoner's Tales.* I hope you can give me some advice on a dilemma I have.

I've been playing drumset for over ten years. Not long ago I started playing with a new band, and we recently got the chance to record a demo in a professional studio. It wound up being a nightmare for me. No matter how many takes I did—of songs I knew by heart—my timing was way off of the click track. My 2s and 4s did not land according to the rhythm of the beats I was playing. This was all piled on top of the pressure of only having *one day* to record my drum tracks for four songs. Things got so bad that they had to bring in a professional session drummer to record the beats that *I* had written.

It was a traumatic and painful experience for me as a musician. My confidence was so shot that I began to question whether or not I wanted to continue playing.

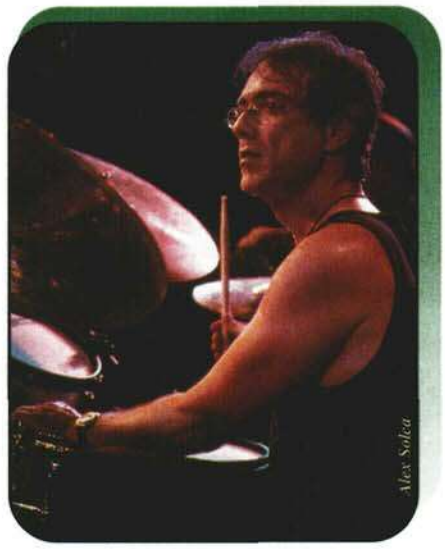
Can you offer some helpful hints or pointers on how I can improve my timing and solidity as a drummer? I hear your playing, and it lands right on the money every time. What can a drummer do to strengthen his or her timing?

Edmundo Arcadio
via Internet

A I can understand your plight. You certainly had a lot to deal with, without much previous experience. One thing first: *Keep going.* The doubts you felt are understandable in that situation. But don't buy into them. Learn from it. Even experienced drummers can sometimes have problems with the click.

A lot of factors can increase the difficulty of working with a click. One is having several other inexperienced players there who *also* have problems with it. However, as odd as this may seem, you should all think of the click as your friend. In the beginning, it's natural to really concentrate on it. But eventually, your time should be internalized to the point of having a consistent degree of relaxed confidence.

Do you know that when we walk, we are actually falling forward? Interesting concept, isn't it? It's *controlled* falling. Have you ever thought about how you



learned to walk? Not much, I bet. But that was tough at the beginning, too. Now you can do it without ever thinking about it, right? How about riding a bike? Training wheels...falling over...wobbling around for a while.... Then, all of a sudden you "get" it. Then you start "getting it" all the time!

When it comes to studio drumming, you're at the training wheels stage. Don't be discouraged, friend. You'll "get it" soon. I hope this helps.

Akira Jimbo's China Position

Q I've just been introduced to your drumming through your video, *Evolution.* I congratulate you on a superb showcase of your skills as a drummer and a composer. I noticed in the video, though, that you have your 18" China set up horizontally—almost out of your reach. Is it possible to play at that angle, or do you move it when you need to play the cymbal?

Also, I was very impressed by your double-bass technique, which enabled you to keep the hi-hat groove going at the same time. Do you have any tips on how to perform this?

Martin Buchanan
Wales, UK, via Internet

A Thanks for the kind words. I can play my China cymbal at that angle. I set it up upside down, and I just hit the edge. It's no problem for me to reach that way. I think it adds a great look to set the cymbal way up high.

As for my bass drum/hi-hat technique, I just play the hi-hat pedal and the left bass drum pedal together. In order to do that, I need to place those pedals very close together. The playing concept I use is to play the downbeat with my left foot.

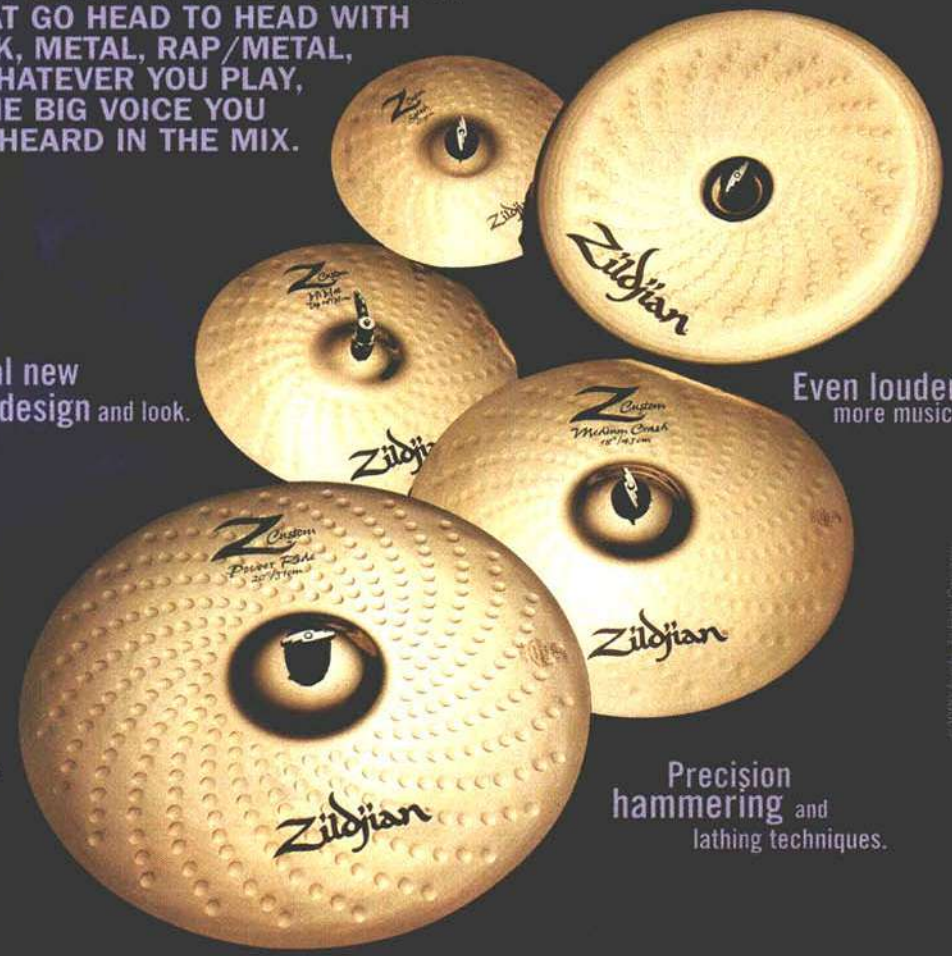
Zildjian

RAY HERRERA FEAR FACTORY

THE NEW Z CUSTOMS.
LOUDER IS BETTER!

Z Custom

INTRODUCING THE COMPLETELY UPDATED Z CUSTOM SERIES. DURABLE CYMBALS THAT GO HEAD TO HEAD WITH HEAVY MUSIC. HARD ROCK, METAL, RAP/METAL, PROGRESSIVE, HARDCORE, WHATEVER YOU PLAY, Z CUSTOMS ARE THE BIG VOICE YOU WANT TO BE HEARD IN THE MIX.



Radical new design and look.

Even louder more music

Legendary Zildjian cast bronze alloy.

Now thinner, lighter, more responsive.

Precision hammering and lathing techniques.

WINNER Most Innovative Modern Drummer Magazine

WWW.ZILDJIAN.COM/NEWZ

Bass Drum Tips From Ian Paice

Q I've admired your playing for many years. I'm especially impressed with the speed and power of your bass drum foot. Can you offer some suggestions on how to improve bass drum technique? Also, will you do any clinics in Buenos Aires in the near future?

Osvaldo Casal
Buenos Aires, Argentina

A Thanks for the compliments. When it comes to playing the bass drum, the fact is that I play "incorrectly." I sit too high, so I'm playing with my heel up rather than letting the whole foot rest on the plate and help to balance me. So please don't try to copy my position. I have been playing like this all my career, so if *I* try to correct my position it just feels uncomfortable. Fortunately, my style works for me *(most* times).

Trying to think back to the first exercises I did with the pedal is a little difficult, but I know that one of the things I did (and still do) was to play "daddy mummy" double strokes between my hands and the bass drum. The principle of the double stroke is very important for your hands, and it's equally helpful to develop the same technique with your feet.

Also, when you are practicing a rudiment, have some fun and replace the notes normally played by your weaker hand (the left hand for most people) with the bass drum. This will create a lot of interesting bass drum patterns, which you can try to incorporate into your music.

As for a possible clinic in Buenos Aires: To begin with, I don't call what I do a *clinic.* It's more like "An Evening With...." Generally, a clinic is a lesson or seminar, which should only be presented by people who know what they are talking about. The knowledge *I* have is all self-taught—and mostly the inspiration of the moment. So I often find myself in the situation where there are more than a few players in the audience who know far more than me about the techniques and fundamentals of the craft. What I do is try to pass on the information that I have learned over the past thirty-plus years that I think will entertain, help, and amuse the people who are there. The next time you see that I'll be touring South America, get in touch with the local Pearl drum representative and see if they would like to set a show up. If there is time on the schedule I always try to fit in one or two "Evenings With...."Cheers!

Submit questions for your favorite drummer to Ask A Pro, Modern Drummer, 12 Old Bridge Road, Cedar Grove, NJ 07009. Or you may email rvh@moderndrummer.com. We will do our best to pursue every inquiry. However, we cannot guarantee that we will be able to reach every artist or that any given artist will respond. Also, due to *MD's* publication schedule, artists' touring schedules, and other considerations, it sometimes takes several months before an inquiry and reply can be published.

Repeat Bar

A Classic Quote From MD's Past

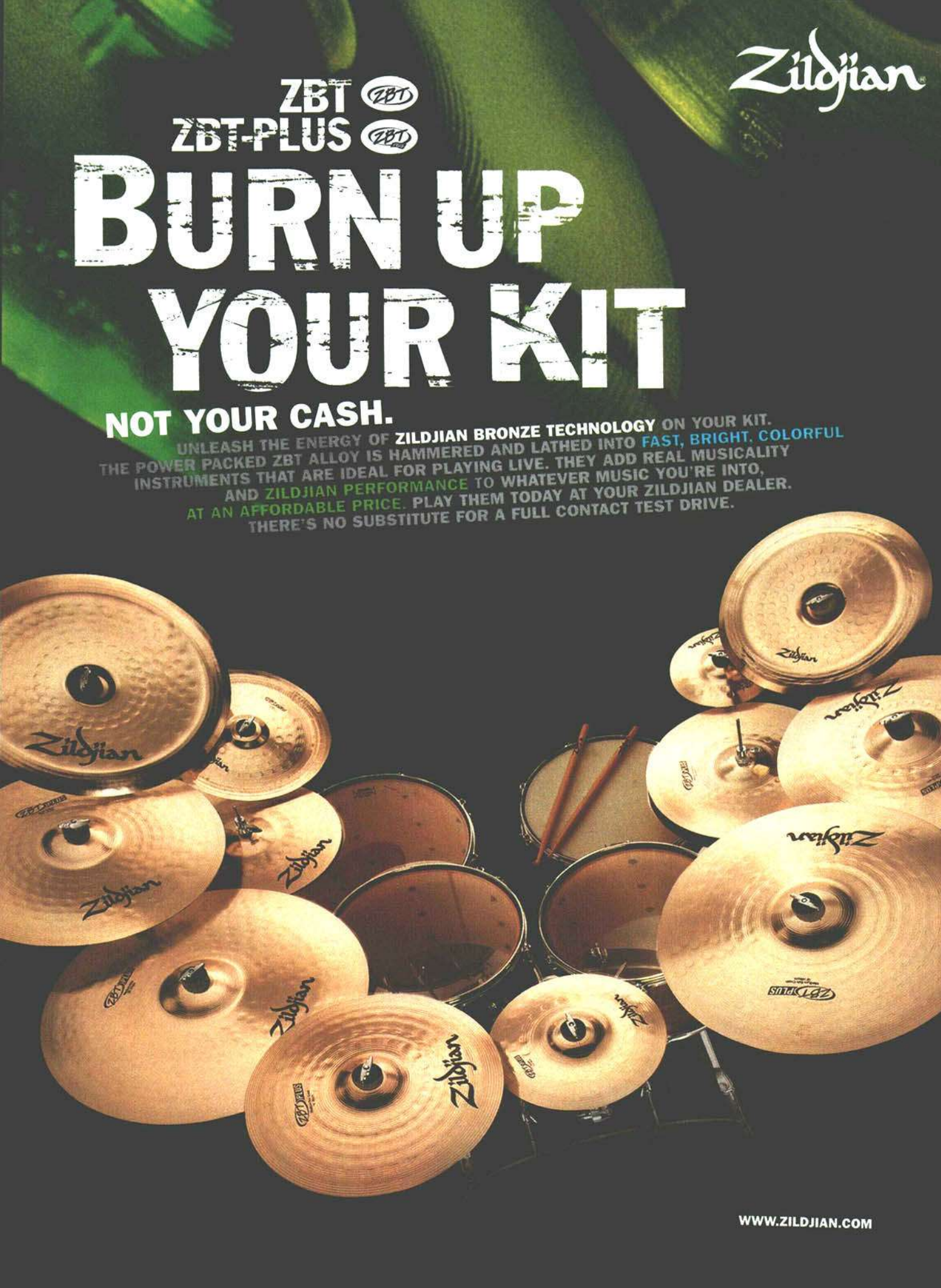
"So many players are caught up in their technique—this run, or this hand/foot thing—that they forget about their ears and listening to what's going on around them. The drummer has to hold it all together and make it feel good, so it's especially important for his ears to be nig."

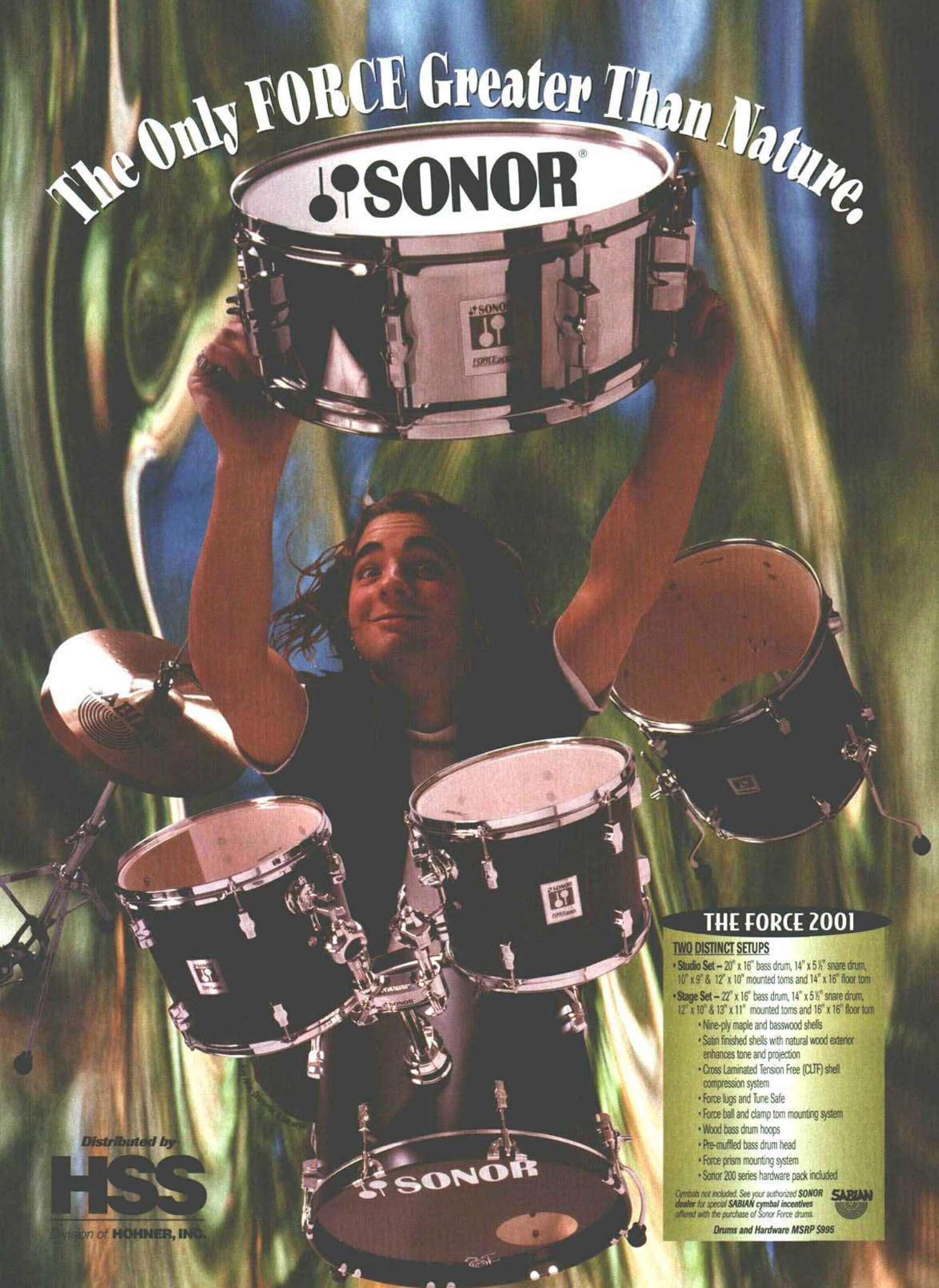
—Chad Smith, August'99

The Freehand Technique
by Johnny Rabb
For more information, visit us on the web at www.johnnyrabb.com or give us a call at 1-800-341-RABB

Between You and Your Drum!
• BATTER BADGE®
• POWER HEAD™
• MUFFELT™
SLUG
www.slugdrums.com ©2000 Slug Percussion

TIPS FOR THE BEGINNER
VIDEO FEATURING:
• 2 High Energy Drum Solos!
• Tips on Speed, Rudiments, and Grooving
• Contains Live Tour Footage
• Entertaining & Instructional
BY LARRY CROCKETT
To Order:
Send $24.95 (total includes S&H)
Outside the U.S. $34.95 (includes S&H)
Mail To:
Larry Crockett P.O. Box 11464
New Brunswick, N.J. 08906


Zildjian
ZBT
ZBT-PLUS
BURN UP
YOUR KIT
NOT YOUR CASH.
UNLEASH THE ENERGY OF ZILDJIAN BRONZE TECHNOLOGY ON YOUR KIT.
THE POWER PACKED ZBT ALLOY IS HAMMERED AND LATHED INTO FAST, BRIGHT, COLORFUL
INSTRUMENTS THAT ARE IDEAL FOR PLAYING LIVE. THEY ADD REAL MUSICALITY
AND ZILDJIAN PERFORMANCE TO WHATEVER MUSIC YOU'RE INTO,
AT AN AFFORDABLE PRICE. PLAY THEM TODAY AT YOUR ZILDJIAN DEALER.
THERE'S NO SUBSTITUTE FOR A FULL CONTACT TEST DRIVE.
WWW.ZILDJIAN.COM


The Only FORCE Greater Than Nature.
SONOR
SONOR
THE FORCE 2001
TWO DISTINCT SETUPS
• Studio Set – 20" x 16" bass drum, 14" x 5½" snare drum, 10" x 9" & 12" x 10" mounted toms and 14" x 16" floor tom
• Stage Set – 22" x 16" bass drum, 14" x 5½" snare drum, 12" x 10" & 13" x 11" mounted toms and 16" x 16" floor tom
• Nine-ply maple and basswood shells
• Satin finished shells with natural wood exterior enhances tone and projection
• Cross Laminated Tension Free (CLTF) shell compression system
• Force lugs and Tune Safe
• Force ball and clamp tom mounting system
• Wood bass drum hoops
• Pre-muffled bass drum head
• Force prism mounting system
• Sonor 200 series hardware pack included
Cymbals not included. See your authorized SONOR dealer for special SABIAN cymbal incentives offered with the purchase of Sonor Force drums.
SABIAN
Drums and Hardware MSRP $995
Distributed by
HSS
Division of HOHNER, INC.

AUTHORIZED SONOR DEALERS

United States

Alabama
MARS MUSIC, BIRMINGHAM
MCNAB'S BAYSHORE MUSIC, DAPHNE
RAILROAD BAZAAR, ATHENS

Alaska
MAMMOTH MUSIC, ANCHORAGE

Arizona
ARIZONA MUSIC PRO, PRESCOTT
BEAVERS BAND BOX, TUCSON
MILANO'S MUSIC, MESA

California
A DRUMMER'S TRADITION, SAN RAFAEL
ALTA LOMA MUSIC, RANCHO CUCAMONG
BENTLEY'S DRUM SHOP, FRESNO
GELB MUSIC, REDWOOD CITY
HAIGHT ASHBURY MUSIC, SAN FRANCISCO
HAPPI MUSICLAND, ELK GROVE
LEMMON PERCUSSION, SAN JOSE
M.M.E., SOLANA BEACH
MARS MUSIC, ORANGE
NORTHRIDGE MUSIC CENTER, CITRUS HEIGHTS
OCEANSIDE MUSIC SUPPLY, OCEANSIDE
SOUND SOURCE, CHICO
STARS MUSIC OF PETALUMA, SANTA ROSA
STARVING MUSICIAN, SANTA CLARA
UNIVIBE PRO DRUMS, BERKELEY
WILDWOOD MUSIC, ARCATA
WISE MUSIC, SALINAS

Colorado
BOULDER DRUMS, BOULDER
DRUM CITY/GUITAR LAND, WHEAT RIDGE
GRANER SCHOOL OF MUSIC, COLORADO SPRINGS
J.B. HART, GRAND JUNCTION
MARS MUSIC, AURORA
MARS MUSIC, LITTLETON
RUPP'S USED DRUM, DENVER
UNIVERSAL MUSIC CO., THORNTON

Florida
ENCORE MUSIC, PORT RICHEY
HOUSE OF DRUMS, N. FORT MYERS
MARS MUSIC, FORT LAUDERDALE
MARS MUSIC, NORTH MIAMI
MARS MUSIC, ORLANDO
MARS MUSIC, TAMPA
MUSIC BUM, SPRING HILL
SPACE MUSIC INC., N. MIAMI

Georgia
EARTH SHAKING MUSIC, ATLANTA
DRAISEN EDWARDS MUSIC CENTER, MARIETTA
MARS MUSIC, ATLANTA
MARS MUSIC, LAWRENCEVILLE
MARS MUSIC, MARIETTA
THE MUSIC ROOM, ROME

Hawaii
CLEO'S DRUM CLOSET, HONOLULU

Illinois
BRANDOLINO MUSIC, JOLIET
CHICAGO BAND AND ORCHESTRA, CHICAGO
DRUM PAD, PALATINE
KING MUSIC, BRADLEY
MIDWEST PERCUSSION, CHICAGO RIDGE
MODERN MUSIC, LISLE
MUSIC LAB, LANSING
SUBURBAN MUSIC CENTER, WHEATON
WALKO MUSIC, SPRINGFIELD

Indiana
MARS MUSIC, INDIANAPOLIS
THE WOODWIND & THE BRASSWIND, SOUTH BEND

Iowa
PROFESSIONAL MUSIC CENTER, DES MOINES
RONDINELLI MUSIC, DUBUQUE
WEST MUSIC CO., CORALVILLE

Kansas
MARS MUSIC, KANSAS CITY

Kentucky
CARL'S MUSIC, LEXINGTON
MOM'S MUSIC CENTER, LOUISVILLE

Louisiana
RAY FRANSEN'S DRUM CO., KENNER

Maine
PERKINS MUSIC HOUSE, E. WINTHROP
THE DRUM SHOP, PORTLAND

Maryland
MARS MUSIC, CATONSVILLE
MARS MUSIC, PARKVILLE
WHEATON MUSIC, WHEATON

Massachusetts
MARS MUSIC, NATICK
MARS MUSIC, SOMERVILLE
MR. C'S MUSIC, MARLBOROUGH
MUSIC MAJOR, MASHPEE
THE MUSIC HOUSE, MILFORD
UNIVERSITY MUSIC, LOWELL

Michigan
BAY MUSIC COMPANY, SAGINAW
BILL CAIRO'S DRUMS, REDFORD
COOK'S MUSIC, MOUNT PLEASANT
GUITARS & CO., INC., MACOMB
JOE'S MUSIC, EASTPOINTE
MARS MUSIC, SOUTHFIELD
MARSHALL MUSIC CO., LANSING
MOTOR CITY GUITAR, WATERFORD
MUSIC STAND, BERKELEY
PERCUSSION WORLD, FERNDALE
RIT DRUMS OF MICHIGAN, GRAND RAPIDS
36TH STREET MUSIC COMPANY, WYOMING

Minnesota
ELLIS DRUM SHOP, ST. PAUL
MARGUERITE'S MUSIC, MOORHEAD
MARS MUSIC, BLOOMINGTON
MARS MUSIC, ROSEVILLE
MY MUSIC STORE, GOLDEN VALLEY

Mississippi
JIM PINKSTON MUSIC, GULF PORT
MAGNOLIA MUSIC, RIDGELAND

Missouri
MARS MUSIC, BRIDGETON

Nebraska
MARS MUSIC, OMAHA

Nevada
MARS MUSIC, LAS VEGAS
MAYTAN MUSIC CENTER, RENO

New Jersey
MARS MUSIC, CHERRY HILL
MR. J'S MUSIC, NORTH CAPE MAY
VICTOR'S HOUSE OF MUSIC, NORTH PARAMUS

New Mexico
HUBBARD'S MUSIC ETC., LAS CRUCES

New York
ALTO MUSIC, MIDDLETOWN
ALTO MUSIC, WAPPINGER FALLS
ATLAS MUSIC, WEBSTER
BIG APPLE MUSIC, NEW HARTFORD
BOB'S MUSIC SUPPLY, PLATTSBURGH
BUFFALO DRUM OUTLET, BUFFALO
DRUMMER'S WORLD, NEW YORK
LONG ISLAND DRUM CENTER, PLAINVIEW
MCNEIL MUSIC, VESTAL
MUNRO MUSIC, EAST NORTHPORT
NINOW'S MUSIC, RIVERHEAD
PARKWAY MUSIC, CLIFTON PARK
PIANO OUTLET AND MUSIC CENTER, PATCHOGUE
PUTNAM MUSIC, MAHOPAC

North Carolina
2112 PERCUSSION, RALEIGH
MARS MUSIC, CHARLOTTE
MARS MUSIC, RALEIGH
PARADIDDLE, ETC., GASTONIA
SOUND CHECK MUSIC, BURLINGTON
YESTERDAY'S MUSIC, HIGH POINT

Ohio
ACADEMY MUSIC, SOLON
AYERS MUSIC, MADISON
C.A. HOUSE MUSIC CO., ST. CLAIRSVILLE
CANTON MUSIC CENTER, CANTON
HIGH VOLTAGE MUSIC, WARREN
JAM WITH MAJOR, COLUMBUS
MARS MUSIC, CINCINNATI
MUSICIANS' BARGAIN BASEMENT, AKRON
PEELER MUSIC & SOUND, TOLEDO
TRI-STATE MUSIC, BRYAN
WOODSY'S MUSIC, KENT

Oklahoma
MARS MUSIC, OKLAHOMA CITY

Oregon
MORRISON BRIDGE MUSIC, PORTLAND
PORTLAND MUSIC CO., PORTLAND
THE DRUM SHOP, PORTLAND

Pennsylvania
BOBBY D'S MUSIC, STATE COLLEGE
CALIFORNIA DRUM SHOP, BETHLEHEM
CINTIOLI PRO LINE MUSIC, FAIRLESS HILLS
DALE'S DRUM SHOP, HARRISBURG
D'AMICO MUSIC CENTER, PHILADELPHIA
DELUCA MUSIC, HATBORO
DRUMS ETC., LANCASTER
MICARELLI MUSIC, UNIONTOWN
PENN AVENUE MUSIC, WEST LAWN

South Carolina
DRAISEN EDWARDS MUSIC, ANDERSON
PRECISION GUITAR WORKS, MOUNT PLEASANT
STAR MUSIC, COLUMBIA

Tennessee
FORKS DRUM CLOSET, NASHVILLE
JEFF HASHBARGER'S MORRELL MUSIC, KINGSPORT
MARS MUSIC, NASHVILLE

Texas
CALDWELL MUSIC, ABILENE
CRAIG'S MUSIC, INC., WEATHERFORD
DANNY'S MUSIC BOX, EL PASO
GUITAR FOCUS, GLENN HEIGHTS
HERMES TRADING CO., INC. OF TEXAS, BROWNSVILLE
HERMES TRADING CO., INC. OF TEXAS, LAREDO
HERMES TRADING CO., INC. OF TEXAS, MCALLEN

Texas (continued)
HERMES TRADING CO., INC. OF TEXAS, SAN ANTONIO
HOLLY BOND MUSIC & RECORDING, PARIS
MARS MUSIC, ARLINGTON
MARS MUSIC, AUSTIN
MARS MUSIC, DALLAS
MARS MUSIC, HOUSTON
MARS MUSIC, PLANO
MARS MUSIC, SAN ANTONIO
MONTGOMERY COUNTY MUSIC, CONROE

Utah
BILL HARRIS MUSIC, PROVO
MARS MUSIC, SALT LAKE CITY

Virginia
ALPHA MUSIC, INC., VIRGINIA BEACH
MARS MUSIC, RICHMOND
MARS MUSIC, SPRINGFIELD
MARS MUSIC, VIRGINIA BEACH
RICHMOND MUSIC CENTER, RICHMOND

Washington
GREEN RIVER MUSIC, AUBURN
PACIFIC MUSIC, REDMOND
PURVIS DRUM SHOP, SEATTLE

West Virginia
C.A. HOUSE MUSIC, PARKERSBURG
DEVINCENT'S MUSIC CENTER, MORGANTOWN

Wisconsin
FAUST MUSIC, MILWAUKEE
MARS MUSIC, MILWAUKEE
MUSIC GO ROUND, GREENFIELD
UNCLE BOB'S MUSIC, WEST ALLIS
WARD BRODT MUSIC, MADISON

Canada

Alberta
MUSIC CENTER CANADA, CALGARY

British Columbia
PACIFIC DRUM CENTER, VANCOUVER

Manitoba
QUEST MUSIQUE, WINNIPEG
SECOND ENCORE MUSIC, WINNIPEG

Ontario
STEVE'S MUSIC, OTTAWA
STEVE'S MUSIC, TORONTO

Quebec
STEVE'S MUSIC, MONTREAL

Puerto Rico
BOX ELECTRONICS, BAYAMON
MARGARIDA MUSIC INC., SAN JUAN
TAMBU DRUM SHOP, ARECIBO

How Old Is White Marine Pearl?

Q From the time I was a very young drummer I've wanted a drumkit finished in White Marine Pearl. This past fall my dream came true when I finally bought a limited-edition (1 of 150) Tama Starclassic Performer Birch kit. I must say, it looks as beautiful as it sounds!

I know that this finish has been around for a very long time, but who was the first manufacturer to offer it? And what was it supposed to look like? Oysters? Clams? Crushed ice in a glass of milk? Also, has it always been a wrap finish, or was it at one time done differently? My curiosity is killing me!

Joe Dorn
via Internet

A We can't say for certain which company first introduced white marine pearl. According to Harry Cangany's book *The Great American Drums And The Companies That Made Them 1920-1969,* Ludwig & Ludwig offered a finish called "Avalon" (which was actually a white marine pearl) from 1920 through 1929. White marine in a material called Pyralin was first offered on Leedy drums in 1926. Slingerland introduced white marine pearl in the late 1920s. All of these finishes were wraps.

As the name implies, white marine pearl was intended to resemble the inside of an oyster shell—or perhaps the pearl that the oyster might contain. It lasted as a popular finish through the big band era of the 1930s and '40s and into the early '60s. At that point pearl finishes were supplanted by more "flashy" finishes like sparkles, followed by the moires (swirls) and even more garish patterns of the '70s and '80s.

But everything old is new again, and white marine pearl saw a rebirth in the mid-1990s. It's currently a very popular finish once again.

Snare Beds

Q I recently acquired an old Gretsch snare that was once part of a drumset. On the bottom of the shell there are dips where the snares sit, causing there to be no contact between the bottom head and the shell at those points. What caused this, and how can I fix it? This is a very nice-looking drum, and I'd love to be able to utilize it.

Jason Taylor
via Internet

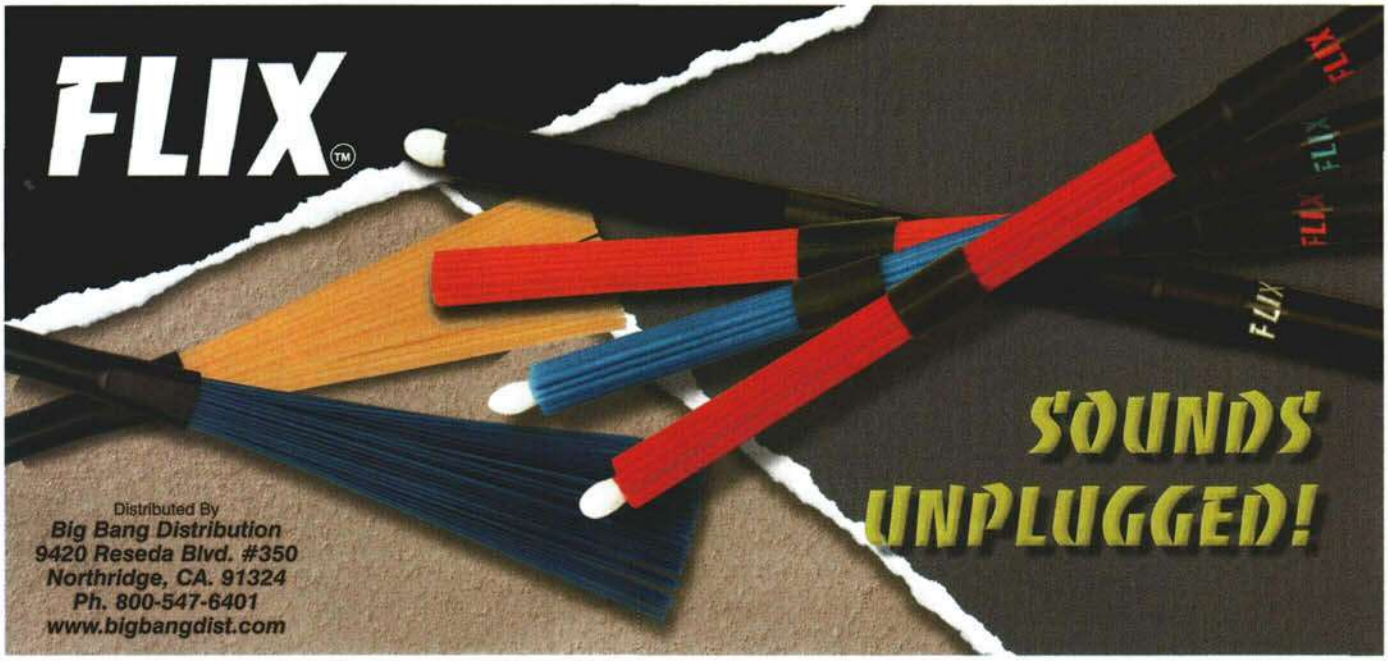
A What you are describing is not a defect that you need to fix. Rather, it is an important element of the drum's design called the "snare bed." The depression on either side of the drum (on the bottom bearing edge) is what allows the strings or tape holding the snares to extend upward to the throw-off and the butt, keeping the snare wires tightly against the bottom head. Without these depressions, the snares would have a tendency to "sag away" from the center of the snare-side head, which would reduce their crispness and response.

Containing Drum Sounds

Q We have just moved into our new house, and I am lucky enough to have my own small room in the basement, for my drumkit. But since I want to stay on my neighbor's good side, I would like to keep the noise level of my drumkit to a minimum, while trying to keep the bright sound of the drums to make some decent recordings. What type of tape should I use? How much? Where? Is it possible to "muffle" the cymbals? Or should I just consider soundproofing the room? To be honest, I'm not too crazy about egg cartons. What could I use instead?

Marko Jakopanec
via Internet

A When it comes to natural drum sounds versus the containment of "unwanted noise," the simple fact is that you can't have things both ways. If you want to keep the natural sound of your drums, you can-



Paiste

Dimensions

Power Ride – Powerful and far reaching , yet musical and controllable.

Dry Ride – Dry, dry, dry. Yet full of projection and musicality.

Medium Thin Crash – Reacts beautifully, full of shimmer, dark yet explosive.

Thin China – Beautifully dark and trashy, yet aggressive and full of presence.

Light Ride – Light and airy, yet full of projection, great for Jazz and beyond.

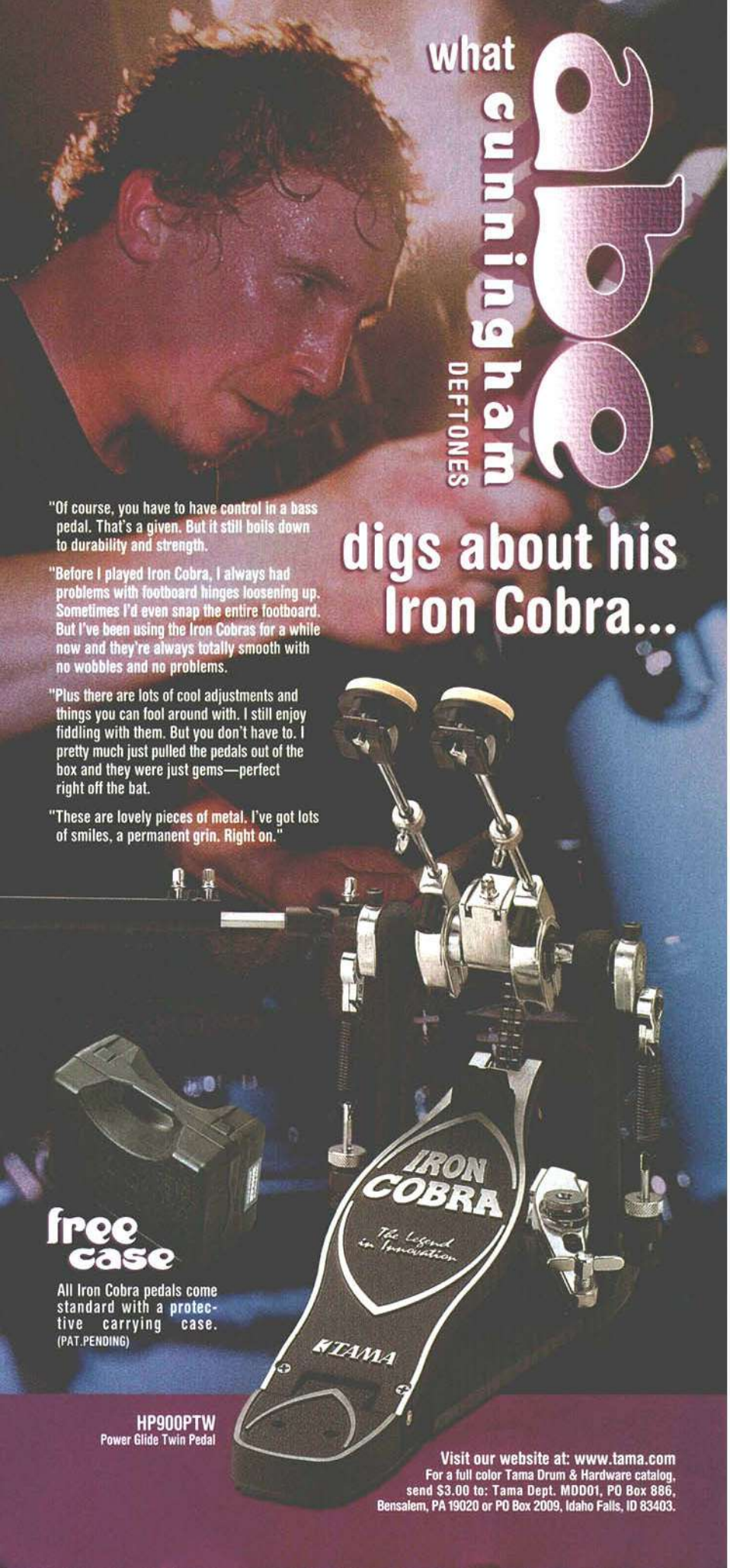
The Art of Cymbalism.

Light, medium and power dimensions cover the widest range of musical applications.
New cymbal crafting methods provide radically expanded range and functionality.
Featuring sounds and character not heard in our cymbals before.

For free literature and stickers please contact us: call 800.472-4783 or +714.529-2222, email info@paiste.com, visit our web site www.paiste.com or write Paiste America, Inc., 460 Atlas Street, Brea, CA 92821, USA

PAISTE

CYMBALS SOUNDS GONGS



not attempt to reduce their volume with on-drum materials like tape. Your only option is to try to soundproof the room.

Regrettably, over the years we've discovered that short of employing the type of construction and materials used to create professional studios, there is really no effective way of soundproofing a room in a home. Egg cartons, packing blankets, foam insulation, and other methods are only minimally effective, because they cannot isolate vibrations or reduce low-frequency sounds. They can cut the highs of cymbals fairly well, but your toms and bass drums will still rumble through the floor and the walls. This is why rehearsal and recording studios use room-within-room construction that actually isolates these low-end vibrations.

Your best bet for keeping good relations with your neighbors is to reduce what volume you can (see the suggestions below), and then discuss the situation with them. Find out what times of day or night are available to you to play. Explain to them what you do and how important it is to you. In turn, find out if they have small children or elderly family members who go to bed early. See if you can focus your playing time mainly during the day on weekends, when many people are out doing other activities. Try to reach a compromise that will be acceptable to all parties. Otherwise, you can expect nasty phone calls from the neighbors and/or visits from the local police.

For room-within-room soundproofing tips, check out "Keith DeArmond Builds His Drum Booth," which appeared in the *Shop Talk* department of the June 1993 *MD*. Contact our back-issue department at (973) 239-4140 or email sueh@moderndrummer.com for ordering information.

For information on commercial sound-reduction foams, wallcoverings, panels, etc., contact NetWell Noise Control, 6125 Blue Circle Dr., Minnetonka, MN 55343, tel: (800) 638-9355 or (612) 939-9845, fax: (612) 939-9836, www.asknetwell.com.

Play-Along Tracks

Q Are you aware of any CDs or tapes with music minus the drum tracks ?

Robert Mandelbaum
via Internet

A There are several sources of such tracks. The most well known is the Music Minus One series, which has been in existence for over fifty years. It offers dozens of recordings, most of which are jazz or big band-oriented. Contact MMO Music Group at 50 Executive Blvd., Elmsford, NY 10523, tel: (914) 592-1188.

For more contemporary material, check out Dan Wojciechowski's *WojoWorks: Sessions Minus One* CD. It offers challenging fusion, prog rock, and blues tracks. Contact Dan at WojoWorks Productions, PO Box 250606, Piano, TX 75025, or surf to www.wojoworks.com.

Rhythm Tech offers a great practice CD called *Turn It Up, Lay It Down.* It doesn't have complete instrumental tracks. Rather, it offers a wide variety of excellent bass lines, to which you can add the drums in order to practice your grooves. There are also several tracks on which the groove drops out for a number of bars, allowing you to practice playing the pattern (or a solo), and then come back in at the proper point. Rock, funk, jazz, and Latin styles are all represented. The CD is available in most drumshops that carry Rhythm Tech percussion products.

Arm And Hand Pain

Q I'm currently playing with a couple of bands in the Seattle area. Lately I've been experiencing pain in my arms and occasional cramping in my hands. I understand that without watching and analyzing my playing it's pretty hard for you to diagnose, but it is starting to concern me. Any thoughts?

Carl Martin
Seattle, WA

A Non-medical reasons for arm pain and/or cramping include:

1. Insufficient warm-up prior to full-effort playing
2. Dehydration
3. Nervous tension (causing muscle tension and stiff grip)
4. Improper stick size (usually too small a stick), requiring too tight a grip and/or too much effort to achieve desired volume
5. Stick slippage due to perspiration (also requiring too tight a grip to hold onto the stick).

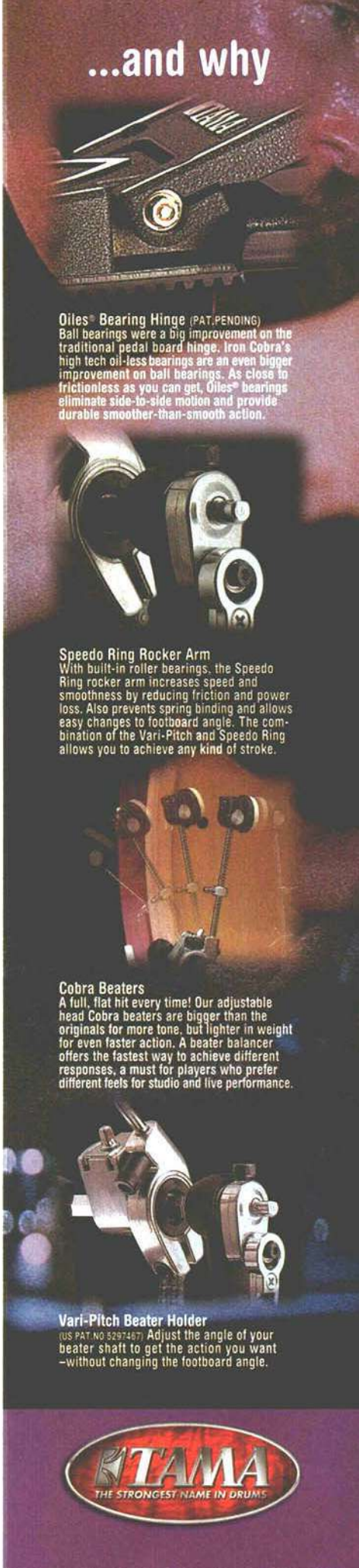
Take a look at your playing situation to evaluate whether or not any of these factors apply. Then take what action is appropriate to correct those factors. If that doesn't solve your problem, you should consider getting medical advice.

Ludwig Super-Sensitive Snares

Q I have a Ludwig 6 1/2x14 Super-Sensitive snare drum, with twelve individually adjustable wires. I'm not sure of the model number. I've been looking for replacement wires, and I can't find them anywhere! This is one of the best-sounding snares I've ever had, and a fresh set of wires would make it sound even better. Can you guys help?

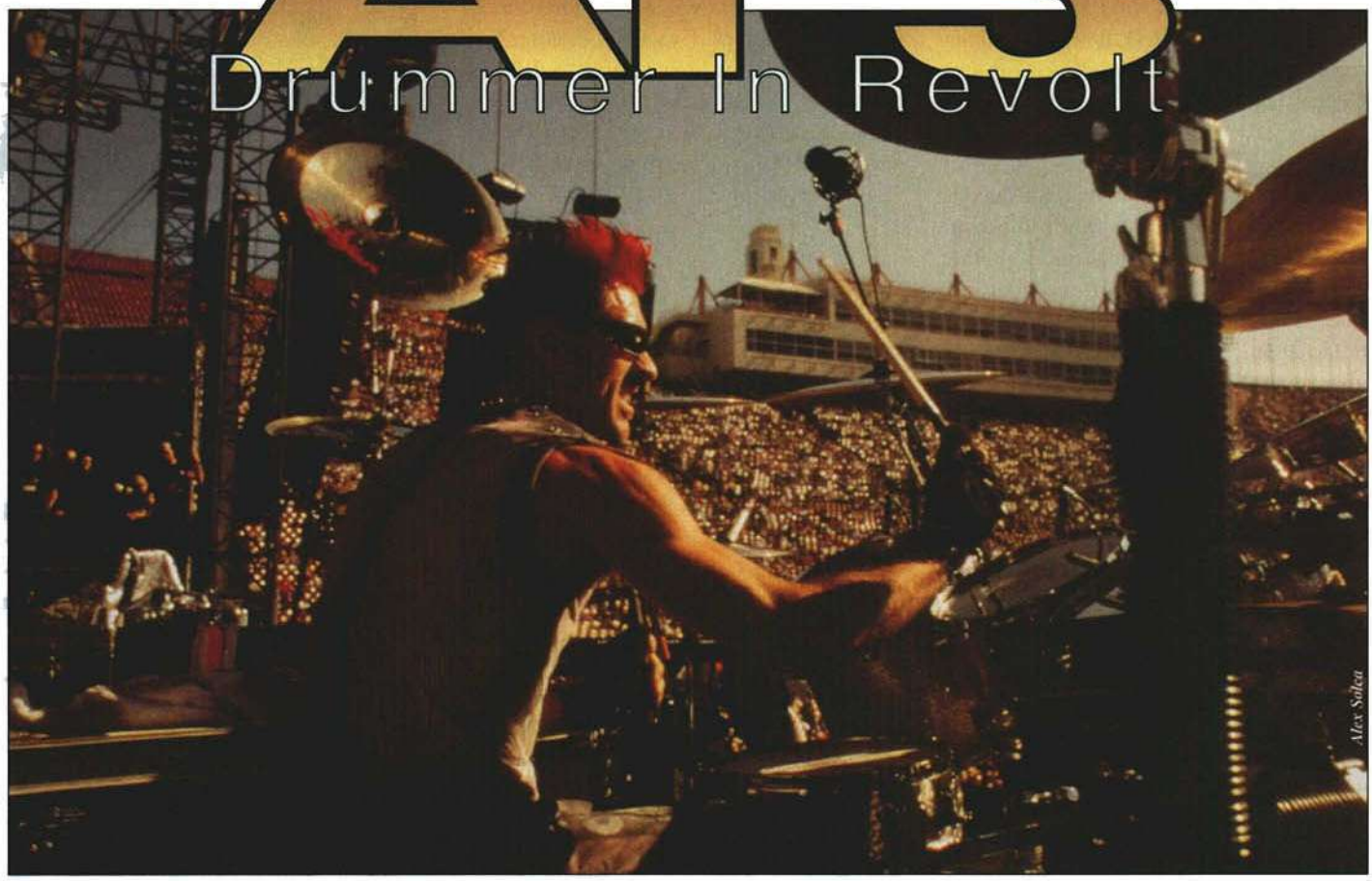
Marc Prouty
via Internet

A Ludwig marketing manager Jim Catalano responds, "The Ludwig Super-Sensitive snare drum you have is model number 411. The current model is LM411. We're glad to know this drum sounds great for you. The twelve-strand, individually adjustable wire snares are no longer available from Ludwig. Depending on the age of the drum, you may be able to obtain these wire snares from the many vintage drum dealers listed in the back of *Modern Drummer.* Try contacting Rebeats, Vintage Drum Center, Drum Center of Indianapolis, or John Aldridge's *Not So Modern Drummer.* Or you might consider having snares specially produced for you by Puresound Percussion. You can contact them at (310) 441-2976, yoav@puresoundpercussion.com, or www.puresoundpercussion.com."



Powerman 5000's Al 3

Drummer In Revolt



Al 3 sits back on the couch in the band's tour bus and smiles. "The motto early on was 'Less is more,'" he says. "Now it's 'More is more.'" And though he's really speaking of his jump from a stripped-down '63 Ludwig kit to a full-blown Tama Starclassic, Al 3 could be describing Powerman 5000, the band he started with singer Spider 1 ten years ago.

The Ludwig kit served him—and the band—well. In fact, he was playing that kit when the band opened for KISS. "Peter Criss was freaking out," he recalls. "He checked out the drums and said, 'Wow, your kit is pretty wild.'" Criss should see Al's new kit, which comes complete with little stations that provide different sonic colors. "It enables me to avoid cross-sticking and be a little more visible, which is important in the stadium shows we're playing. Drummers tend to get lost behind all that stuff, you know."

Getting lost? No fear in that for Al 3, who has gone from playing in cover and original bands in upstate New York, to blues bands in Boston, to Powerman 5000. Although they've sold close to two million copies of *Tonight The Stars Revolt!* and have shared the stage with Metallica, Pantera, and the like, Al keeps his ego in check. "To this day I don't consider myself a rock star, whatever that is," he says. "I consider myself a thankful, working musician."

Perhaps if Al 3 could master the drumstick twirl, he'd be closer to that rock-star vibe. But he says he's got bad knuckles and can't pull it off. "I can fake it, but when I'm playing I'm pretty much concentrating on tearing stuff up," he explains with a laugh.

That's obvious, especially when you see Al power the band through such heavy hitters as "Supernova Goes Pop" and "Automatic." Yet Al's quick to point out that he's more interested in bending a song like "When Worlds Collide" during a live set. "That tune has kind of evolved into this surf thing," he says. "That's the way I look at it anyway. I like to break it up. I don't play exactly what's on the record. That's completely boring to me. I like to experiment within the framework of the arrangement."

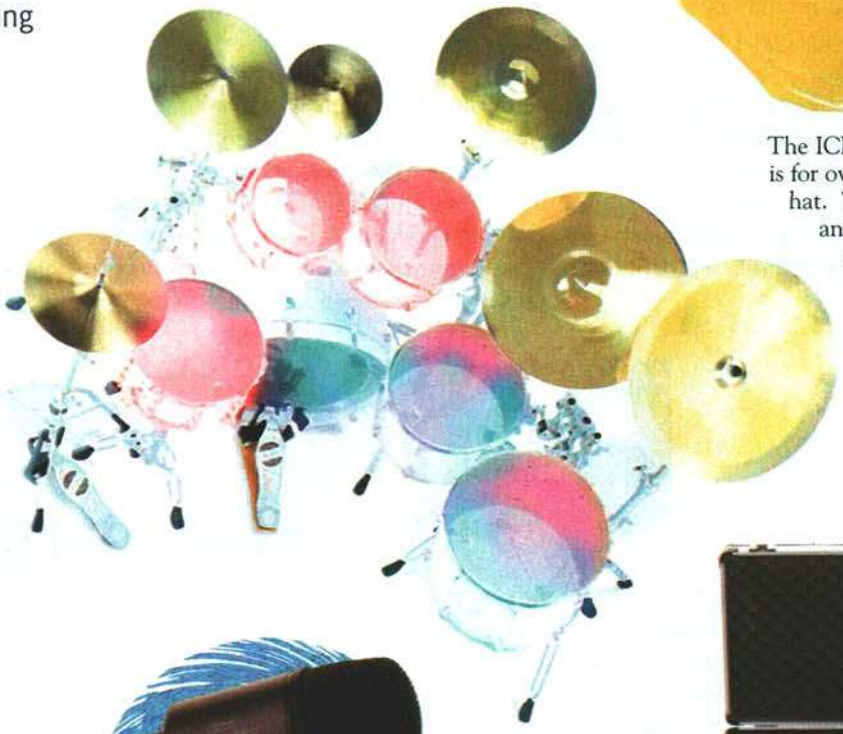
David John Farinella

Primary Colors for Drummers

Paint your pictures big. In living color. Introducing CAD 400 Series Professional Percussion Mics. Each one designed to reproduce your sound with all the impact, color and texture you put in. CAD 400 Series mics work under high SPL, yet capture the most subtle playing nuances and instrument timbres accurately.

The ICM 417 Condenser is for overheads and high hat. Transparent, crisp and full bodied with clarity and detail.

The TSM 411 Neodymium Dynamic snare and tom mic handles high SPL with tailored frequency response for a tight, yet rich sound.



The KBM 412 Neodymium Dynamic large diaphragm mic for conveying the power and low end of kick drums, large diameter percussion instruments.

There's a Percussion Pack designed for every setup and playing palette. Each comes complete in it's protective carrying case. And all can change and grow with your needs, budget and setup.

CAD is known worldwide for its signature sound—transparency, smoothness and detail. Our E and V Series condensers changed the studio environment forever. And our new 400 Series drum mics are sure to become the first choice for drummers who can hear the difference and want their audiences to hear too. Go for the big picture. See your CAD Professional Microphone dealer and hear the first choice to bring out your primary colors. Now it's even easier—the competition just became secondary.

For more info, or the name of the CAD dealer nearest you call 1-800-762-9266 or visit our web site at www.cadmics.com

CAD Professional Microphones
A Division of CTI Audio, Inc.

Papa Roach's Dave Buckner

Been Around The Block

Dave Buckner sounds psyched about his first *Warped Tour* experience. "It's been really cool," he says. "We've met all the Green Day guys, The Mighty Mighty Bosstones, NOFX. It's great." Buckner was not only a supporting act on the bill of one of the summer's hottest tour lineups, but one of its biggest fans. And for good reason, as he's in his mid-twenties, the same age of many of *his* fans.

"This is the first band I've been in that's really done anything," Buckner explains. "We started Papa Roach as a garage band when I was seventeen and still in high school. After a while, we started clubbing by touring around California and building up a fan base."

The hard work paid off, as it eventually led to a demo deal for the band from Warner Bros. last year. Unfortunately, the label decided to pass on the album. But Buckner and crew were allowed to shop the demo to other labels. Buckner takes it from there: "Dreamworks snapped us up real quick, and we inked a deal by November of last year."

The aforementioned deal led to the creation of *Infest,* which has been certified gold and received heavy airplay on the nation's largest radio stations. It's the band's first record deal, as well as the first full-album production credit for producer Jay Baumgardner.

Although Buckner currently plays a DW/Zildjian setup live, he used an older Gretsch kit for studio tracking. "It's totally great," he says, "with a huge tom sound. My rack tom setup is backwards, like Kenny Aronoff's." Dave says he also used an assortment of Ludwig and DW snares for the recording.

"This time in the studio was the first time I've ever played to a click track," Buckner notes. "I had a rough start tracking, because I caught the flu on the first day." All illnesses aside, Buckner is quick to point out that although the band's success has happened quickly, their history is a bit deeper. "We started back in 1993, so we're kind of like the new kids on the block who've already been around the block a few times before."

Waleed Rashidi

Richie Hayward

Chinese Feat

Little Feat's latest album, *Chinese Work Songs,* came out at the end of June, and drummer Richie Hayward says he's pleased with the outcome. "We had a ball doing this one," he says. "Each album is a little different; they all have their own identities. They're kind of like little snapshots of what the band is like at that particular time. I feel like there's a resurgence of energy in the band. We're enjoying ourselves more these days. There are a lot fewer demons in the band, and with age there's more camaraderie."

Richie says there are also fewer synthesizers on this album, and except for the final vocals, the tracks were cut live. And although it's not been an ambition of his, this album is the first to feature a song sung by Richie. "It's called 'Give Me A Stone,' by Levon Helm," explains the drummer. "I brought the song in and everyone said, 'We like it, but it's not in anyone's range. Why don't *you* try it?'"

In addition to this studio album, Rhino Records has just released a Little Feat box set. "We've been together thirty years," muses Hayward of the monumental anniversary. "There are four discs, the last of which contains out-takes and old recordings, from before our first album. We did some recording before we were even signed, and you can hear just how young and not-so-good players we were. It will give some real insight into where we were coming from. When I listen back to it I'm really glad I don't play like that anymore."

Aside from a documentary in the works about their thirty years as a band, there's also a DVD of a German television show that Little Feat did in 1975 that has just been released. "We finally got permission to use this tape," Richie says. "It's one of our better shows of the '70s, with [late Feat founder] Lowell George in his prime. It's pretty darn good."

Little Feat has been on tour recently, and despite the many years on the road, Hayward says he still loves it. "It's part of my DNA now," he says. "It's what I've been doing two thirds of my life. I really love the performances. The way I look at it, we're getting paid for the bus travel, soundchecks, and sitting around, but the gigs are just for the fun of it. This band just keeps being fun. We're even jamming more, so there's a lot more improvisation and stretching out. And we're pulling out a lot of different songs from our repertoire."

Robyn Flans

Still holding out for an Ayotte kit? Get our lowest prices ever at ayottedrums.com.

AYOTTE
CUSTOM - CANADA

Eve 6's Tony Fagenson
Giving His All

Coming off a platinum debut album isn't always easy, but Eve 6 is confident that their sophomore offering, *Horrorscope,* is going to follow suit. "While making this record," drummer Tony Fagenson admits, "there was that lingering thought in the back of our minds that we had to match the success of the last one. But once we started hanging out and writing again, all those thoughts went away. It became, Let's just make the best album we can make right now."

The last three years have brought many changes for the band, from the music they listen to, to their perspectives on life, which Fagenson says resulted in a more mature and competent record. "We didn't want to try to reinvent the wheel with this record," says the twenty-two-year-old drummer. "We wanted to do what we know—just better."

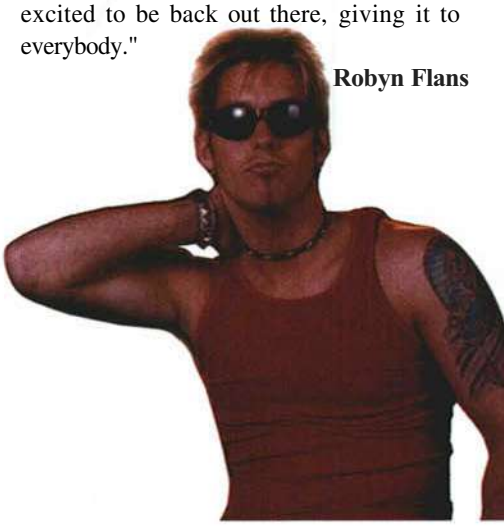
Tony says one of his favorite tracks is "On The Roof Again." "It magically came together in the studio," he explains. "We had the basic outline for the song when we went in, but a lot of changes were made in the studio. It came out really cool. It's fun; I love anything with a four-on-the-floor groove that I can play a dance beat to. I also like the ballad 'Here's To The Night,' because we brought a string section in and threw in the kitchen sink, and it all worked."

Fagenson says "Sunset Strip Bitch" was a challenge in the studio because it became something completely different from the uptempo "happy pop song" it was in preproduction. "We went through a lot of creative tension trying to get the groove to what it is now. It took a couple of days. In the end, it came out good, but we fought a lot about that one. It became much heavier, slower, more groove-oriented, and darker in tone. Ironically, it's a funny song lyrically."

Because the band is a trio, Fagenson says he feels more weight is put on each individual player. "I try to be there as a musician," he says, "not just as a drummer. I'm there in the production end of things. But as a drummer, I want to groove and create good music. A big part of this band is the lyrics, and I take them as my starting point and try to craft the drum part around them. Lead vocals are the loudest thing I have in my mix because they're so percussive. I try to make everything go right under that to create a nice bed."

Fagenson says he's happy to be back on the road again. "Our main forte is live performance," he says. "That's where we live, and that's where we love to be. Yeah, we're excited to be back out there, giving it to everybody."

Robyn Flans



moe.'s Vinnie Amico
The Rhythm Method?

America s favorite hippie jam band, moe., has been busy touring—and procreating. Explains drummer Vinnie Amico, "I went on my first tour in the spring of '97, then went out with the *Further Festival.* Then I had a baby. Then another guy in the band had a baby in the summer of '98, and then *another* guy in the fall of '98. We'd love to be on the road and play, but being away from the family is hard." As of June, the ranks of Vinnie's family increased again.

The band has similarly swelled with the addition of Jim Loughlin, moe.'s original drummer, who returns as percussionist. You can hear the team on the double live CD *7.* Says Vinnie, "It's a bigger groove. Because Jim knew a lot of the songs, we have similar ideas about the fills, so we do tend to step on each other once in a while. But we're getting pretty good at listening to each other." Accordingly, Vinnie tunes his toms with minimal sustain: I have them sort of dead so they don't get in the way of the timbales and percussion."

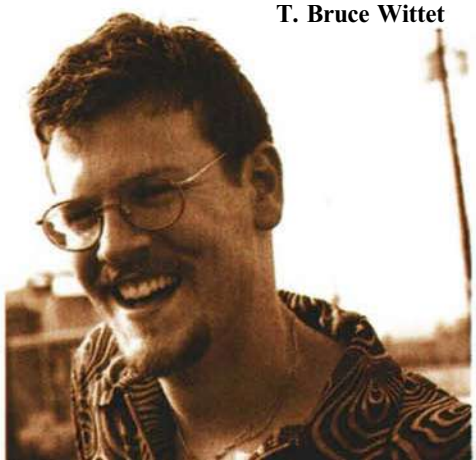
Since Amico's last feature in *Modern Drummer,* he's become an ardent Paiste endorser. "They're the best," he enthuses. "There's certain other cymbals that I like, but Paiste are the most *consistently* good-sounding." Before the switch over is complete, however, he's got one last Sabian to replace, an 18" Hand Hammered China.

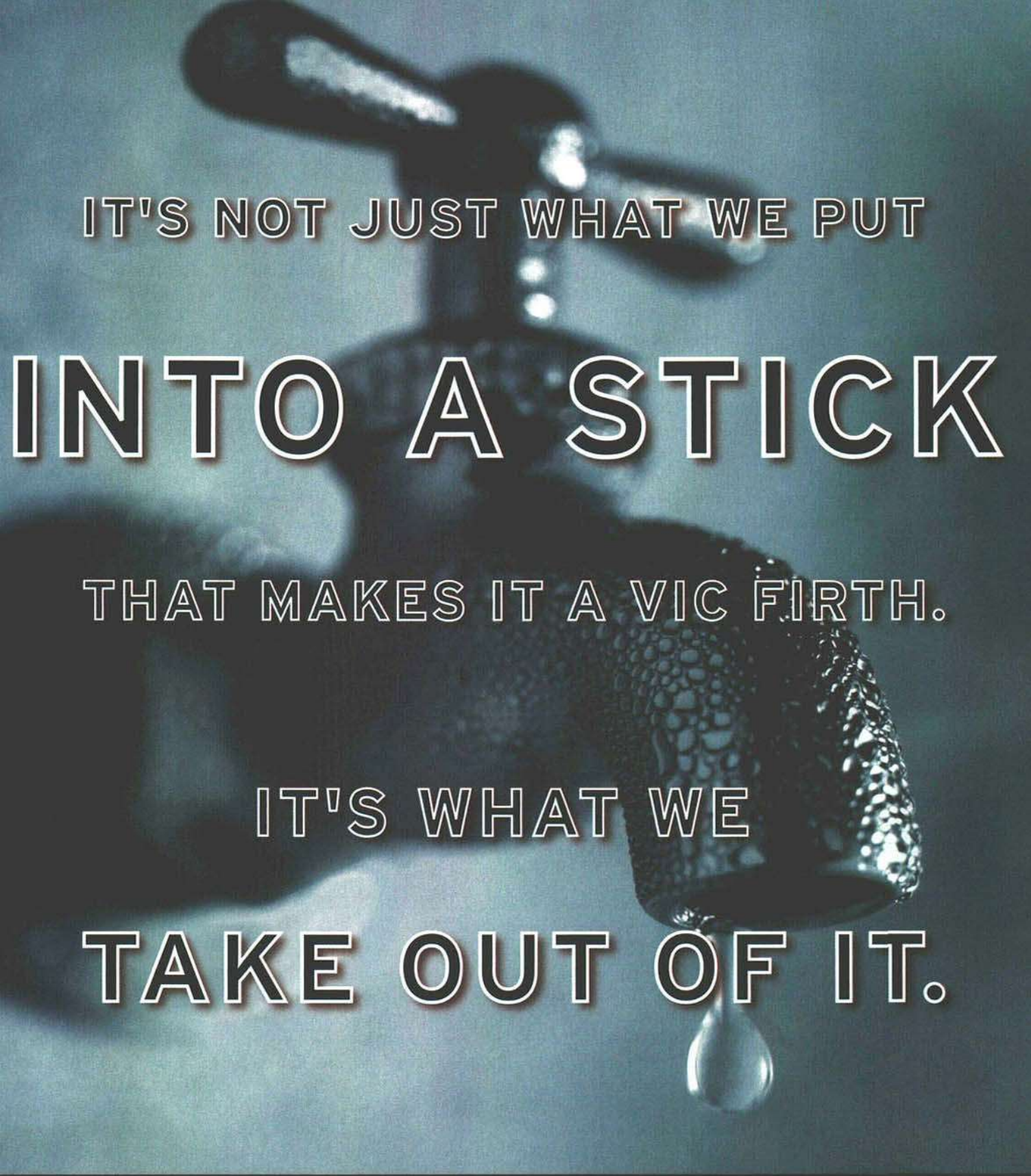
Moe.'s epic-length jams require super endurance. Amico says, "I get fired up and then I think, Oh, man, I've got to chill out! It doesn't mean chill out my *playing,* but to just loosen up, because if I stay that tight for the whole hour, I'll be dead."

Vinnie has completed tracks for a new moe. album using his Yamaha kit and Noble & Cooley snare drum. "We had this Walkman mic' on the floor under the snare drum," Vinnie reports. "It gave a weird John Bonham hugeness to the sound."

Last summer, moe. took some time off, "because of the kids," then resumed with the Labor Day weekend *moe.down* festival and a tour of Japan. The band does surprisingly well in New York City, not exactly a bastion of psychedelic Dead Head culture. Explains Vinnie, "We're *not* your basic hippie jam band. We play harder: a lot less like The Grateful Dead, a lot more like The Ramones."

T. Bruce Wittet





WE DRY OUR WOOD IN OUR OWN KILNS SO WE CAN REMOVE PRECISELY THE RIGHT AMOUNT OF MOISTURE.

THAT'S ONE MORE REASON WHY VIC FIRTH STICKS ARE PERFECTLY STRAIGHT. THE #1 DRUMSTICK IN THE WORLD.

WWW.VICFIRTH.COM

Cody Dickinson

Bubbling Up From North Mississippi

His father is producer Jim Dickinson [Stones, Aretha, Replacements], so what did you expect? Young Cody, drummer for The North Mississippi Allstars, hasn't abandoned his dad's tradition of reverently rendering American folkloric styles. Along the way, he's brought a little punk to the table, too.

Cody and his brother Luther, guitarist for The Allstars, play music that erupts naturally from their southern heritage. It's got healthy helpings of blues, rock, rockabilly, and second line. Meanwhile, the punk comes in part from a good working relationship with Jon Spencer of the notorious Blues Explosion.

Says Cody, "I had a very strong influence from Jim Keltner through the tapes dad would bring home from tours: European stuff he did with Ry Cooder was some of the best music I ever heard. Roger Hawkins has been my biggest drumming influence. He's my dad's top choice in the studio."

The Mississippi Allstars are touring in support of *Shake Hands With Shorty,* an album that twitches with energy, reflecting Cody's exuberant personality. "I'm so happy," he beams. "I've met so many fantastic, kind musicians who want to do nothing but help each other. I've got to mention Stanton Moore, the drummer from Galactic. We opened twenty-five shows for them. And then there's Matt Abts from Gov't Mule, and Jeff Sipe—I met him through playing with Shawn Lane. That's also how I met Ginger Baker's son, Kofi. I was a skinny eighteen-year-old kid and he was this twenty-six-year-old loud-talking drummer guy. He got me lifting weights and eating right to build stamina."

Cody soaked up the blues in Memphis bars and halls. Some of it he picked up off the streets. He explains, "Otha Turner is a ninety-two-year-old man who builds his own cane fifes and leads a fife & drum band with his family and some phenomenal Cajun drummers. They have this certain *clave* rhythm that attracted me."

No question, Cody Dickinson is coming from an interesting place. On The Mississippi Allstars album, you hear a crunchy, short snare sound reminiscent of Al Jackson, and a killer DW zebra stripe floor tom that sustains forever. Cody knows how to shuffle, when to rock, and where to thrash a little, and he'll be doing it all across America and Europe in the coming months, headlining or opening for Filter.

T. Bruce Wittet

news

Jeff "Tain" Watts is on Branford Marsalis's new disc, *Contemporary Jazz.*

Steve Ferrone is on Jeff Golub's new release, *Dangerous Curves.* Golub produced the album with veteran drummer and GRP Vice President of A&R **Bud Harner. Luis Conte** is on percussion.

Joey Shuffield and Fastball have a new CD, *The Harsh Light Of Day,* on Hollywood records.

Drew Hester is currently in the studio with Joe Walsh.

Mark Levine & The Latin Tinge have a new CD, *Hey, It's Me,* on Left Coast Clave Records. **Paul van Wageningen** is on drums. **Michael Spiro** is on percussion.

The drummer known as **sPaG** is on Mudvayne's debut album, *L.D.50,* and is touring with the band.

Jose Pasillas is on an album of rare, live, and previously unreleased Incubus material. The album is called *When Incubus Attacks, Vol. 1.* The band has also been touring.

Josh Freese is currently on the road with A Perfect Circle.

Frank Funaro is on the road with Cracker.

Gary Burke is on the only live drum track on Joe Jackson's new *Night And Day II,* "Long Lost Love." **Sue Hadjopoulos** is on percussion throughout the album.

Dave Harrison is in the studio with Edwin McCain, recording the follow-up to *Messenger.*

Preston Nash is on tour with Dope.

Mike Tucker is currently touring with The Bellamy Brothers.

Chad Smith is on one track of the recently released *Loud Rocks* CD. The song, "Wu-Tang Clan Ain't Nuthing Ta F*** Wit," is listed as a collaboration between Tom Morello of Rage Against The Machine, Wu-Tang Clan, and Smith.

Virgil Donati is on the road with Planet X.

Congratulations to Black Crowes drummer **Steve Gorman** and his wife Rose Mary on the birth of their son Conall James.

drum dates

This month's important events in drumming history.

Billy Gladstone was born on December 15, 1892.

Tony Williams was born on December 12,1945.

Cozy Powell was born on December 29, 1947.

Beach Boy **Dennis Wilson** died on December 28,1983.

It was on December 31, 1969 (not July) that Jimi Hendrix, with **Buddy Miles** on drums, performed at the Fillmore East in New York City to record the live record *Band Of Gypsys.*

On December 22, 1978, ex-Small Faces and Faces drummer **Kenney Jones** takes over the drum chair in The Who, replacing the late **Keith Moon.**

December was an active month for Emerson, Lake & **(Carl) Palmer.** In December of 1970, their debut record *ELP* was released. On December 29, 1973, *Brain Salad Surgery* hit number eleven on the US charts. And on December 30, 1979, ELP announced its official breakup.

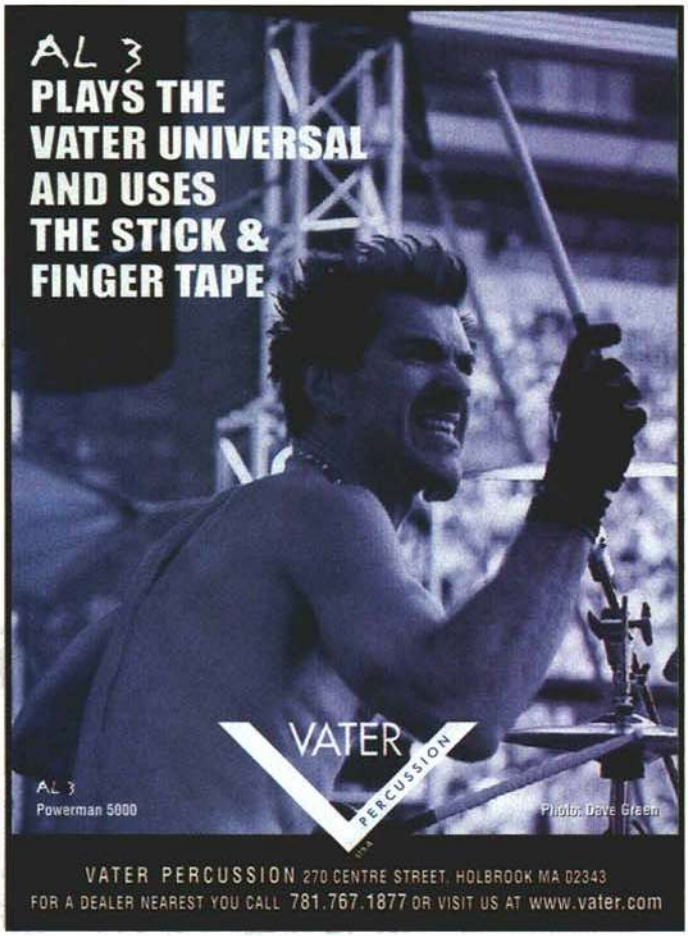
Carmine Appice asks "Do Ya Think I'm Sexy?" on the song he co-writes with Rod Stewart. It hits Number 1 on the UK charts on December 2,1978.

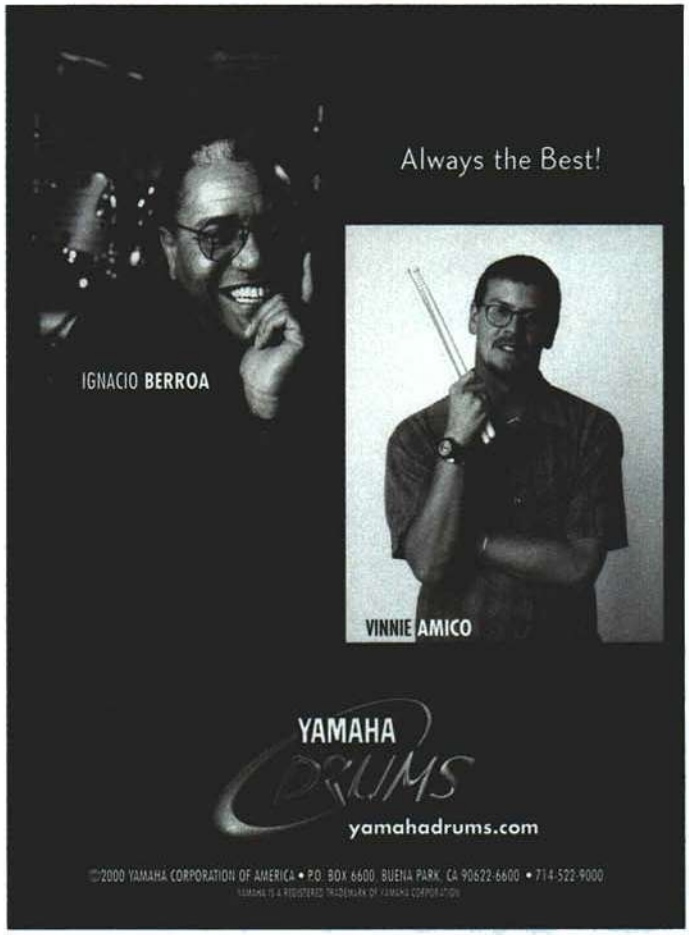
Alex Van Halen and Van Halen release "Jump" from their sixth LP, *1984,* on December 27, 1983. It becomes the band's first Number-1 single.

On December 31, 1984, **Rick Allen** of Def Leppard loses his left arm in an auto accident.

Birthdates

Ed Thigpen (December 28,1930)
Maurice White (Earth, Wind & Fire) (December 19, 1941)
Dave Clark (December 15,1942)
Allan Schwartzberg (December 28,1942)
Bobby Colomby (December 20,1944)
Carmine Appice (December 15, 1946)
Peter Criss (December 27, 1947)
Lenny White (December 19, 1949)
Buddy Williams (December 17, 1952)
John "JR" Robinson (December 29, 1954)
Sheila Escovedo (December 12,1957)
Lars Ulrich (December 26,1963)
Tre Cool (December 9,1972)

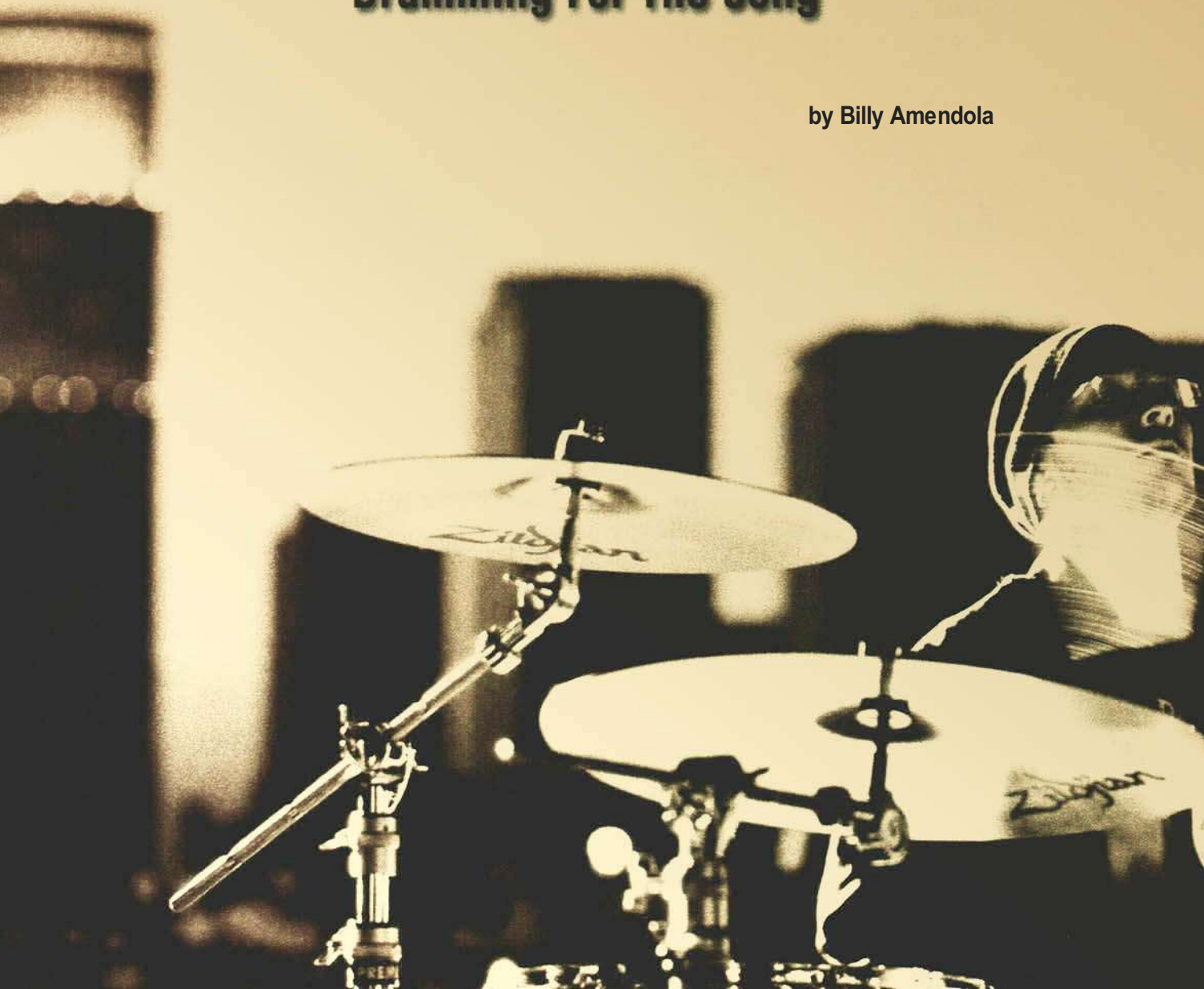




Matchbox Twenty's Paul Doucette

Drumming For The Song

by Billy Amendola



What happens when you start a band with one of your best fiends, work real hard to get noticed, go on to sell over ten million records and then he ups and writes a hit song for a legendary artist? Do you panic? "Not at all," says Matchbox Twenty drummer Paul Doucette "we were never worried that Rob would leave the band"

We all know the story by now While between records, Rob Thomas, Matchbox Twenty's mam songwriter, co-wrote and sang lead on Santana's number-one smash, "Smooth" "We were really happy for him," Doucette says "Our only concern was that the record company might want us to come out with songs that sound just like 'Smooth '"

The twenty-eight year-old drummer has been friends with Thomas since way before stardom came knocking Early on they crafted their chops together, along with bassist Brian Yale, in an Orlando group called Tabitha's Secret "We were a modern rock cover band," Paul says "We'd cover Counting Crows and Live tunes, and we'd throw in some of our original material as well"

Producer Matt Serletic (Collective Soul, Aerosmith) caught the band one night and fortunately had the ears to hear their potential He kept them in mind A couple of years later, by the time Serletic met up with the band again, Thomas, Doucette, and Yale had formed Matchbox Twenty with Kyle Cook and Adam Gaynor Serletic then helped launch the band into the big leagues, producing their multi-platinum debut record, *Yourself Or Someone Like You.* The wheels were in motion. Radio-friendly hits came one after the other: "Push," "3am," and "Real World." The band was on the fame trip—press, non-stop touring, TV appearances, and Grammy nominations. They were well on their way to superstardom.

Now it's a few years later and there's a tremendous amount of pressure on the band to repeat their success. "We were so much more confident on this new record," Doucette offers. "We had three years on the road, and we were ready."

"When you're playing pop music, nine times out of ten you're playing 2 and 4—just laying it down. I'm trying to find different ways of doing that without losing that feel."

"Bent," the first single from *Mad Season,* has already landed the number-one spot on Billboard's Top-100. Thomas, who had written most of the material on the previous record, is once again one of the main songwriters. But Doucette also had a hand in writing; he co-wrote the rocker "Stop" with Thomas. He also played guitar on the track, while drum tech Tony Adams played additional drums. "Tony was actually testing a snare," Paul says. "When I listened back, it was perfect, so I left it."

As for Doucette's drumming on *Mad Season,* he holds down the groove throughout the record with strong backbeats and tasty fills that complement the songs. A team player all the way, Paul knows it all boils down to playing what's right for the song.

MD: When did you start playing drums?

Paul: I started when I was thirteen. I played a little bit here and there, but then I stopped from about seventeen to around twenty. I lived in an apartment at the time. When I was twenty-one I moved to Florida, and that's when I started to play a lot more. That was around the time I met Rob and Brian.

MD: Did you take any lessons?

Paul: I took a few lessons from the drummer in one of the bigger local bands in town, but I pretty much taught myself. I played along to records. Growing up I listened to The Replacements, with Chris Mars on drums, and R.E.M., with Bill Berry. Lately I've been listening to old Elton John with Nigel Olsson. I've always been more into the songs than the players. When I listen back now I can hear some of their influence in what I do. But lately I've really been concentrating on songwriting. I'm finding my greatest influence as a drummer is playing the piano.

MD: How so?

Paul: Piano is a percussion instrument. Listening to piano players has helped me as a drummer immensely. You can learn how melody and percussion work together. It opens my mind to where melody can go and how I can support those melodies.

When you're playing pop music, nine times out of ten you're playing 2 and 4—just laying it down. I'm trying to find *different* ways of doing that without losing that feel. Let's face it, it can get kind of boring after a while if that's all you're playing.

As a drummer, Stevie Wonder comes up with some cool stuff. He doesn't really think like a drummer, so he'll come up with things a drummer might not. It's the same when I play guitar. I don't think like a guitar player, I think like a drummer. I come up with parts that a guitar player might not think of.

MD: Who are some of your influences?

Paul: Kenny Aronoff was and still is my big idol as far as drumming goes. He amazes me. You can listen to a song and

LP ONCE AGAIN
ADDS TO ITS RICH HISTORY
OF INNOVATION AND QUALITY
WITH THE INTRODUCTION OF THE
LP® ACCENTS™ SANTANA SUPERNATURAL
LIMITED EDITION SERIES OF CONGAS & BONGOS.

IT DOESN'T GET ANY
SMOOTHER THAN THIS.

Carlos Santana

Karl Perazzo and Raul Rekow

LP proudly supports the Milagro Foundation. A portion of the proceeds from each drum in this series, will be donated to the Milagro Foundation. For more information about this organization visit: www.santana.com/milagro

Trust the leader.®

www.lpmusic.com • www.santana.com

Product graphics, Santana and Supernatural™ are copyrights and trademarks of River of Colors™ © 1998. Artist Michael Rios, Heaven Smiles Art for River of Colors™ Photo of Carlos Santana by Jay Blakesberg.

know right away it's him. Kenny has such a great feel—a distinct feel. I always admired that. Ringo is another big influence. I've always been a Beatles fan. I think that, like a lot of people, you appreciate Ringo more as you get older. My appreciation for him now is huge. Charlie Watts is another.

My drum tech turned me on to Jim Keltner. He's a phenomenal drummer, just so subtle. With Keltner it's about what you *don't* hear. He's amazing.

MD: Was there a big difference between recording *Mad Season* and *Yourself Or Someone Like You?*

Paul: A huge difference. I wasn't very confident when we made the first record. That's an understatement; I was extremely unconfident. The first record was really hard for me. We had a major record deal. Everything was new. I had never played to a click before. It was tough. I was scared the whole time.

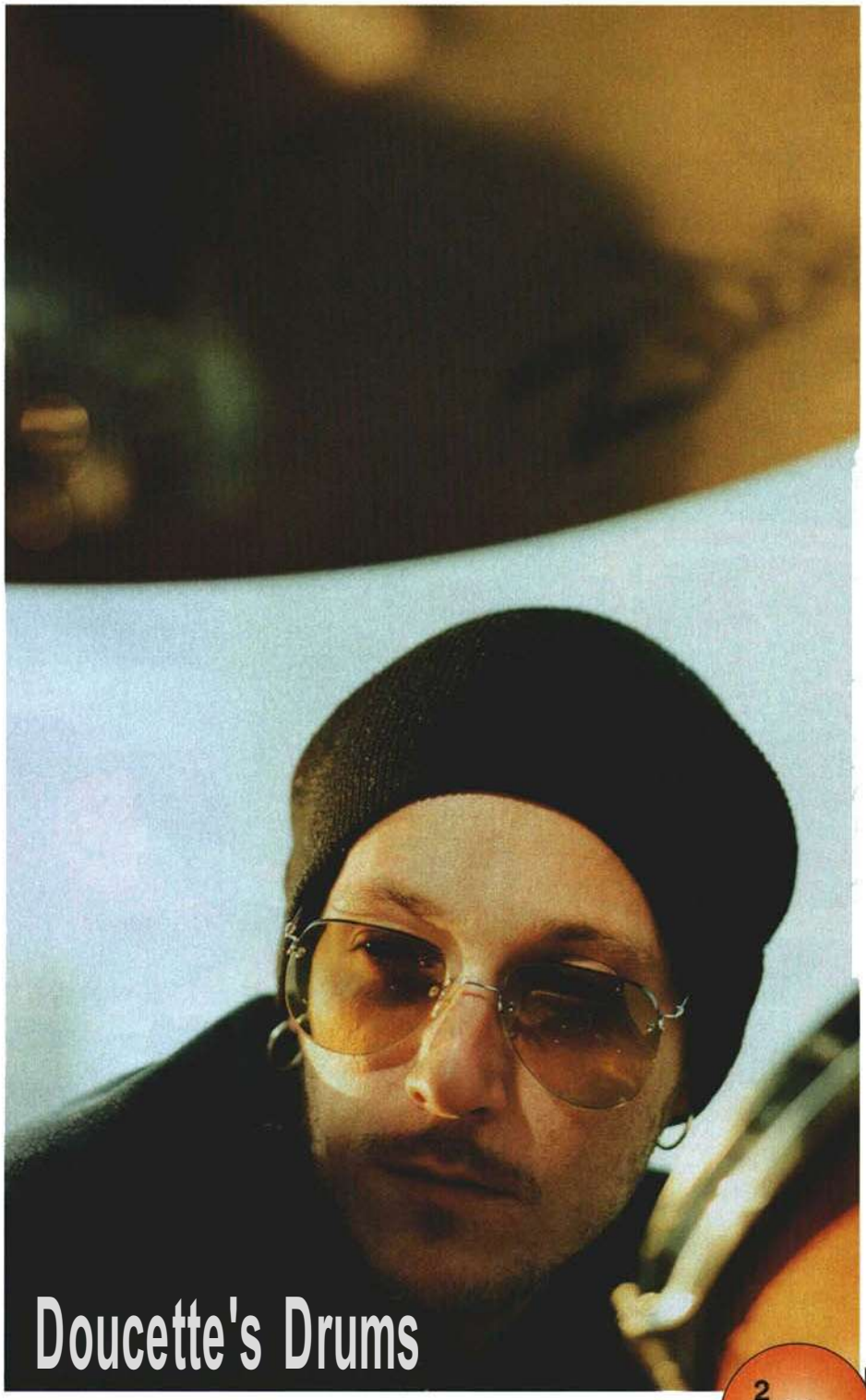
For this new record, I was much more confident, and the band was solid. We had three years on the road together. We were relaxed. It was fun. We knew what we were doing.

MD: How were the drum tracks recorded for *Mad Season?*

Paul: We did this record a little differently. Right before we started *Mad Season,* we did a cover of "Never Going Back Again" for a Fleetwood Mac tribute record. I recorded that drum track all by myself. Some of this new record was done that same way. The song "Rest Stop" was cut with only drums, bass, and Rob on piano. We added guitars later.

MD: So you had the songs all worked out?

Paul: We got together one day a week and basically worked out the songs. Then, one-by-one, like an assembly line, we recorded



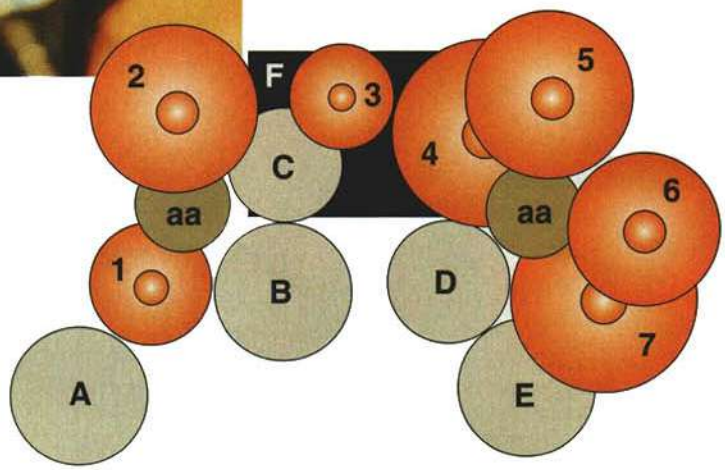
Doucette's Drums

Drums: Premier Artist Maple series
- **A.** 7 1/2x14 Brady wood snare
- **B.** 6x14 Ludwig Black Beauty snare
- **C.** 7x12 tom
- **D.** 10x13 floor tom
- **E.** 11x14 floor tom
- **F.** 16x20 kick drum

Cymbals: Zildjian
1. 13"K hi-hats
2. 18" A Custom Projection crash
3. 10" A Splash
4. 20" K Custom medium ride
5. 18" A Custom crash
6. 16" A Custom Projection crash
7. 20" Oriental China Trash

Electronics: Roland
aa. V-Drum pad

Heads: Attack 2-Ply medium coated on tops of snare drums and toms, 1-Ply thin on snare bottoms, 1-Ply medium clear on tom bottoms, No Overtone on kick.
Sticks: Pro-Mark 5B model



DW COLLECTOR'S SERIES™ DRUMS

Evolution.

Evolution is the result of innovation and the reason why today's DW Drums— and today's DW drummers— sound better than ever.

A list of DW's most recent sound-enhancing drum refinements and innovations (many of which are shown on the DW Collector's Series drumset below) includes: Suspension Tom Mounts, Woofer bass drum tone enhancer, Coated/Clear drumheads, Timbre-Matched™ all-maple shells with graduating reinforcing hoops, precision bearing edges, True-Pitch™ tuning system, Edge™ brass/maple snare drum, Full-Sustain floor tom legs, FAST and Short Stack size toms and Custom Lacquer finishes.

DW Drum Artists (from left to right): Kenny Dale Johnson (Chris Isaak), Billy Ashbaugh (N' Sync), Denny Fongheiser (Tracey Chapman), Curt Bisquera (Sir Elton John) and Tris Imboden (Chicago).

Drum Workshop, Inc. • 3450 Lunar Court • Oxnard, CA 93030 • USA • dwdrums.com

them. It was odd, but we liked working that way. It was fun. It gave everyone their own mark.

MD: What did you follow?

Paul: I had a rough vocal guide on some tracks. I really listen for the melody. I like to work off the melody to create my grooves.

MD: Were there any disadvantages to recording this way?

Paul: Sometimes there were. If I came up with a drum fill that would answer a vocal line, it would seem weird if the vocal line was then changed.

MD: What do you think of Pro Tools?

Paul: I don't think you can make a record these days without it. Matt, our producer, is a huge Pro Tools guy. I hated it at first. I'm still not the biggest fan of it. On our first record, we used it a lot. We were a very young band. It was Matt's first big record, so every note had to be perfect.

On this new record, we didn't want to use Pro Tools as much. It can make a recording sound very sterile if you're not careful. This time we kept it very loose. We used it only to fix a little thing here and there. We used it on the guitars a little. On "Angry," we pulled a section that I played, processed it, and then made a loop. We also used Pro Tools on two songs that had a lot of layering.

MD: "Bed Of Lies" has an electronic, Phil Collins feel to it. Is it programmed?

Paul: No, I played the groove, then we created a loop from that. Then I went back and played to that loop. We built it up like that.

MD: Did you use any electronics on the new record?

Paul: On "Bent" I used a drill sound from the Roland V-Drums brain. It's mixed in with the guitar. Everything else on the record was acoustic.

MD: Were the drums recorded in a big, open room?

Paul: Some. For the huge "Phil Collins tom sound," I recorded in a big warehouse section of the studio. I had three kits set up. I had two different-sized kits in the big room and one in a small room. The tribal toms for "Bent" were done in the hallway. I used a lot of layers. It was my tribute to that big 1980s drum sound. I used two completely different kits on the title track, changing back and forth from verse to chorus—with the help of Pro Tools. On "Bent" I used three different kits for the intro, verses, and choruses.

MD: Did you come up with the drum part for "Bent"?

Paul: Yes. I walked in wanting to do a Duran Duran, Power Station kind of thing. "Bent" had a much more intricate drum groove that was actually taken out. I was fighting Matt a little on that one. He wanted it simpler. Hey, it's number-one on the charts now, so what can you do? [laughs]

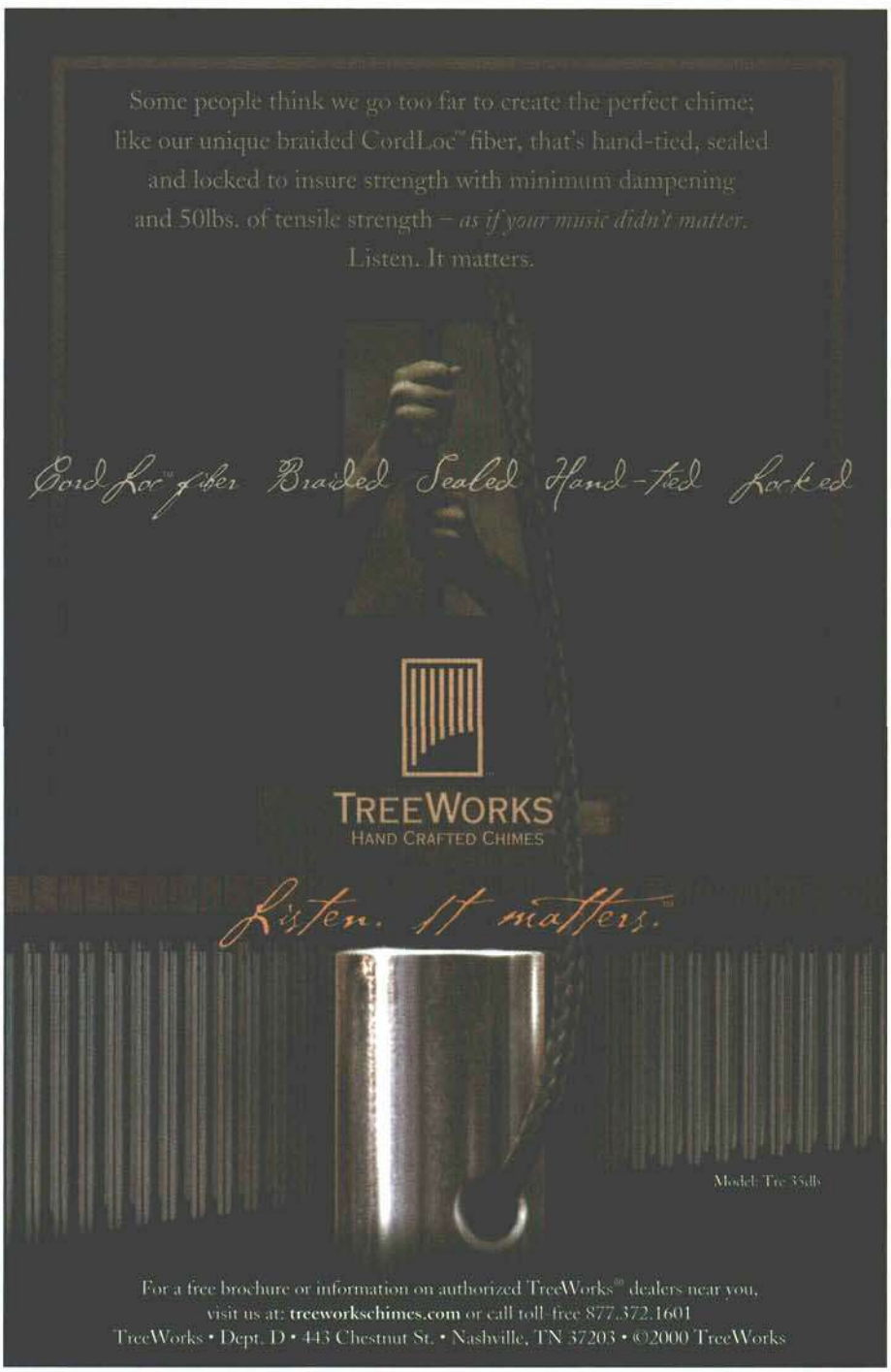
Matt pushes me in a good direction. That's one of the things I like most about him as a producer. He'll kind of see where you're gonna go, and then he'll push you to get there.

MD: The band is gearing up for a major tour. How do you stay in shape when you're on the road?

Paul: Yoga. I started doing it about a year ago. I find it's the best thing.

MD: Has it helped your drumming?

Paul: Definitely. It helps me focus. It also helps me with my breathing. I play hard, so I have a tendency to lock up. If I'm playing aggressively, sometimes I'll hold my

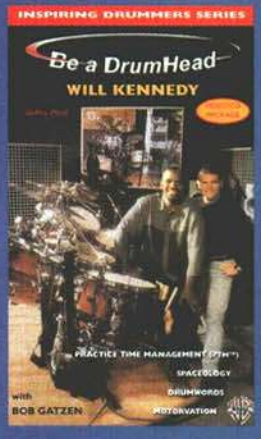


INSPIRING DRUMMERS SERIES

Will Kennedy
Be a DrumHead
(VH0515CD) US $39.95

new

Discover the many exciting advantages of playing the drums and how your "drum space" will affect everything you do. From developing ideas to speaking the unique language of the drums, you will be enlightened with innovative concepts and inspring original musical performances, and will be transported to a place shaped into anything you can imagine. Whether you are a novice or pro, think creatively... Be a DrumHead!



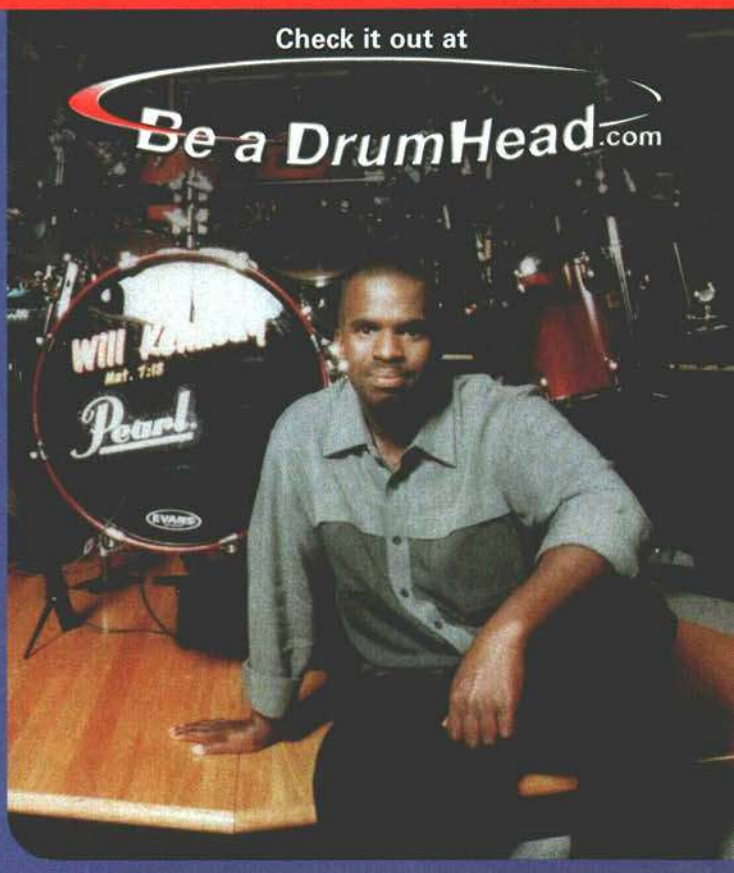
Will Kennedy, world-renowned Grammy® award-winning drummer, and Bob Gatzen, the talented multi-faceted designer/producer are staged at the V-Room, a hi-tech practice facility. A virtual screen takes you on location to Bob's Drumlab, where you will learn how to set up a cool drum space and get the most out of your drumming environment and practice time.

About the Inspiring Drummer Series...

The Inspiring Drummer Series not only delivers spectacular performances from the artists, it gives new breath to educational drum videos by expanding one's creativity and desire to play. This series is *"Edutainment" at its best, and should be suggested as required viewing* for its educational, inspirational, and motivational impact regardless of instrumental choice or age group.

The V-Room

Check it out at



Also Available:

Common Ground
(VH0479CD) US $39.95

Common Ground is inspirational, motivational, informational, and generational, and features stunning performances by 14-year-old drumming sensation Tony Royster Jr. and world renowned funk drummer Dennis Chambers playing to original music and drum solos. A special appearance by Master drummer/innovator Billy Cobham completes the bond these great drummers share. The special bonus CD includes the orginal musical performances and "drumless" mixes completing a new audio/visual package. Produced and directed by drummer/composer Bob Gatzen.

WARNER BROS. PUBLICATIONS
THE LEADER IN PERCUSSION
Available at Fine Music Stores Everywhere!
Available from IMP in the U.K.
Or call **(800) 327-7643**, ext. 1637 for more information
www.warnerbrospublications.com

See us at Booth #1111 at PASIC.

Get a grip!

Lifetime Warranty

Better STICKS GRIP

SLIP

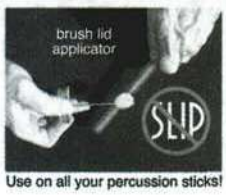
Net Wt. 8 oz. (225ml)

Made in the USA

Feel Performance

Don't miss a beat!
STICKS GRIP helps you "Hang On" to your sticks better. The only way you'll lose hold of your sticks, is if somebody steals them.

STICKS GRIP



Use on all your percussion sticks!

Patent Pending

Visit our web site: www.sticksgrip.com
or call 1.800.808.3171 Ext. 29
44850 San Pablo • Palm Desert, CA 92260

Doucette On Record

Here are the albums that Paul says best represent his playing:

Artist	Album
Matchbox Twenty	Mad Season
various	Rumours—A Tribute To Fleetwood Mac
Matchbox Twenty	Yourself Or Someone Like You

...and here are the ones he listens to for inspiration:

Artist	Album	Drummer
Beatles	White Album	Ringo Starr
Beatles	Let It Be	Ringo Starr
Fiona Apple	Wheo The Pawn...	Matt Chamberlain
Stevie Wonder	Songs In The Key Of Life	Raymond Pounds/Stevie Wonder
Al Green	Let's Stay Together	Al Jackson/Howard Grimes
Lyle Lovett	I Love Everybody	Russ Kunkel
Shawn Colvin	A Few Small Repairs	Shawn Pelton
Peter Gabriel	Secret World Live	Manu Katche

breath, which is the wrong thing to do. Yoga has really helped me with that.

MD: What's the best part of being famous?

Paul: The best part about fame—and the money that hopefully goes with it—is that when you're not working you don't have to do anything else. That's nice. Otherwise, the whole fame thing is stupid. I think it's funny. This band is so incredibly unpretentious. Were just normal guys who got lucky.

pro-file

It's a *Mad Season* for Paul.

Paul Doucette.

With the new Matchbox Twenty album of that name doing so well, things are a little mad in Paul's life. Especially following the mad success of their first album, *Yourself, or Someone Like You*. Paul's also just mad about our SD9 in hickory and "The Natural" 5B wood tip sticks — in a good way, of course.

pro-mark
www.promark-stix.com

© 2000 Pro-Mark Corporation. We use only non-endangered wood

RhythmTech
Product Spotlight
The SideMan

- The most secure, lowest profile, drum-based mount anywhere!
- Less than half the price of competing percussion clamps.
- 3/8" high-carbon steel percussion rod gives strength and versatility.
- Great for Drum Corps and quick set-up/tear down

RhythmTech USA
we're what's new.
www.rhythmtech.com
29 Beechwood Ave., New Rochelle, NY 10801
For a free catalog, email: dept2000c@rhythmtech.com
cowbell sold separately

www.marsmusic.com

You've Heard Of The Mars Music Superstore
Now Log On To The Mars Music
SUPER SITE!

- Guitars & Gear
- Drums & Percussion
- Band & Orchestra
- Specialty Instruments
- Vintage Instruments
- Recording/Live Audio
- DJ/Lighting/Karaoke
- Books & Videos
- Keyboards
- Accessories

200,000 Products In Stock

Everyday LOW Prices

500 Brands To Choose From

Alesis, Fender, Gemini, Gibson, JBL, Mackie, Pearl, Shure, Tascam, Yamaha and more.

Safe, Secure Shopping

Satisfaction Guaranteed

Product Reviews & Musician's Forum

FREE CADENCE ROCK & ROLL BRIEFCASE
with mail in rebate.
on all orders over $250*
A $139 Value
www.marsmusic.com/free
offer valid online only
*Offer expires 11/30/00, excludes Korg, Roland, Vox, Marshall

MARS MUSIC™

the musicmaker's destination℠

Two great ways to shop

1-888-428-MARS

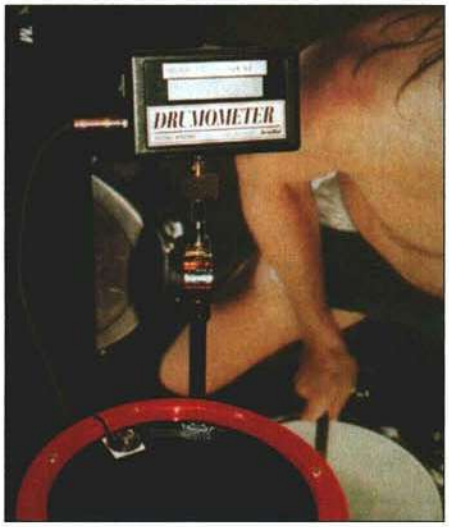
Log on for the superstore near you

Log on often, we're just warming up

Highlights Of Summer NAMM 2000

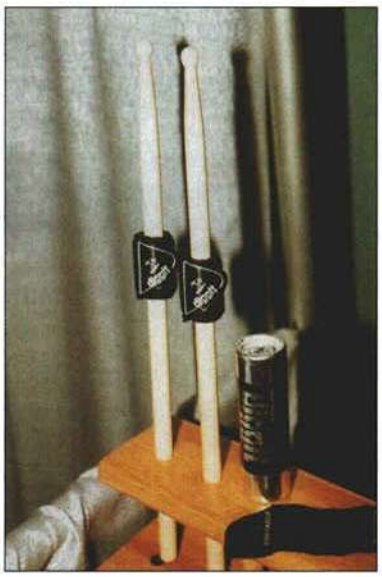
Text and photos by Rick Mattingly

Summertime in Nashville, Tennessee means sunny days, friendly faces, and music in the air. And at least some of that music comes from the Nashville Convention Center, where the musical instrument industry gathers for its annual summer showcase. Most companies make their splashiest introductions at the NAMM Winter Market (held each January in California). But this year's summer show still had its share of debuts. Here's an overview of those goodies.



Big Bang is distributing the Drumometer, created by Boo McAfee and Craig Alan. An electronic device that measures the number of strokes played per minute, it can be used as a teaching aid to track the development of playing speed and stamina.

CAD Microphones unveiled a new line of dedicated drumkit and percussion mic's.



Diggit Stickweights can be easily applied to drumsticks for practice and warm-ups—and then just as easily removed.

Jim Chapin worked out behind a Drum Workshop kit featuring a new Classic Fade lacquer finish. DW also introduced a Dark Mint Fade finish.

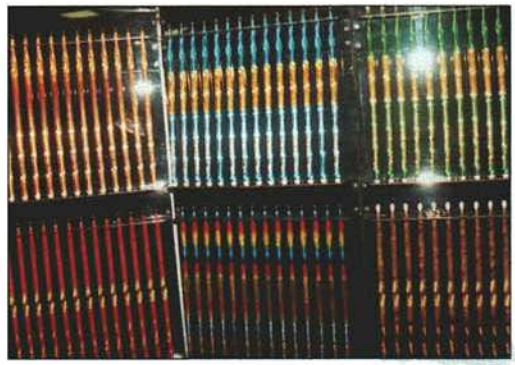
A selection of Bauer Percussion Brazilian percussion instruments was displayed by Earthshaking Music.

Timbale sticks have been added to EMMite's line of synthetic sticks.

Evans' new Magnetic Drumkey will stay in place on a drum's tuning lug even while the drum is being played. And it doesn't rattle!

Gretsch has introduced a black powder finish on hardware, as well as a new snare strainer. Caribbean Blue, Caribbean Burst, and Satin Burst finishes are new, and the Burnt Orange wood finish has been reintroduced.

Hart Dynamics now offers a variable electronic hi-hat pedal.



Hot Sticks has improved their colorful Macrolus XL series with a longer Strike Zone.

Humes & Berg displayed a cymbal case with built-in wheels and a luggage-style handle, along with cases featuring a new sparkle finish.

Impact's 11x13 fiberglass marching snare drum weighs only eleven pounds.

JohnnyraBB Drumsticks introduced a new line of marching tenor mallets designed by Matt Savage, along with new marching bass drum mallets, timbale sticks, and brush-like plastic devices called Webs.

The 5x10 Bopcat Blaster solid copper snare drum is new from King Drums.

Among the LP offerings was the limited-edition LP Accents Santana Supernatural conga, proceeds from which will benefit underprivileged children. LP also showed new African-style rope-tuned djembes, and LP Accents Tribal Series congas and bongos.

New snare drums from Ludwig included the Top Hat & Cane and Millennium models, along with an imported bronze budget model.

Mapex introduced 8" and 10" toms in the V- and M-Series, all-maple shells in the Pro-M Series, and new thrones with Tiger and Leopard finishes.

The Alloy Classic snare drum from Noble & Cooley is now available in a 6 1/4" version.

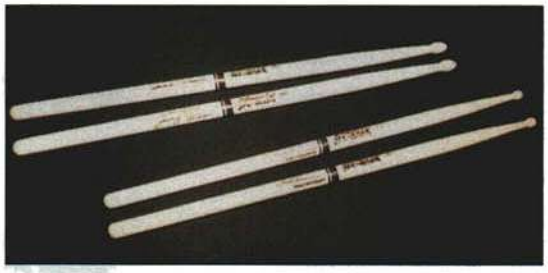
A Custom-Cast Drumset made by Jeff Ocheltree from Paiste's Signature Series alloy received a lot of attention.

Peace drums displayed their Origin Club Series drumkit.

Pearl announced several upgrades to the Export Select line, as well as a lower list price. Pearl also showed a prototype cast-aluminum snare drum, a limited edition carbon-fiber kit that will list for around $10,000, a new Eliminator hi-hat pedal, and ten models of True-Tone Cowbells.

Peavey's new entry-level International Series has a traditional look. It comes complete with a ride cymbal, hi-hat cymbals, and a throne.

The new Tour Elite electronic kit from Pintech was shown with a 13" dual-zone snare drum, four 10" tom pads, and a kick pad—all of which feature mesh-head technology. Also included are a dual-zone rubber hi-hat pad and single-zone rubber cymbal pads.



Jimmy DeGrasso and Marco Minnemann signature models are new additions to Pro-Mark's Millennium II line.

Remo featured clear, coated, and Pinstripe models in their value-priced Encore head series. Also displayed was a new adjustable bass-drum muffling system, along with snare and tom dampeners, all designed in conjunction with Dave Weekl.

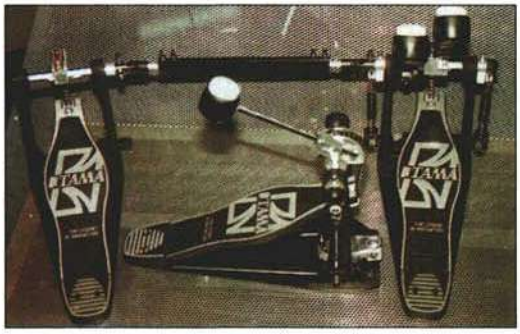
Rhythm Tech introduced a new Eclipse line of congas and bongos.

Robles Roadcase made their NAMM debut with padded, waterproof drum bags and cases, and an accessory bag that has a built-in practice pad.

Fierce crash cymbals, which combine characteristics of a thin crash and a Chinese cymbal, are new in Sabian's Hand-Hammered line. They're available in 16", 17", 18", and 19" sizes.

Introduced at the Frankfurt show last spring, Sonor's new DeLite (Designer Lite) and S Class Pro series drumkits made their American debut in Nashville.

Sticks Grip is a brush-on coating for drumsticks that helps prevent slippage.

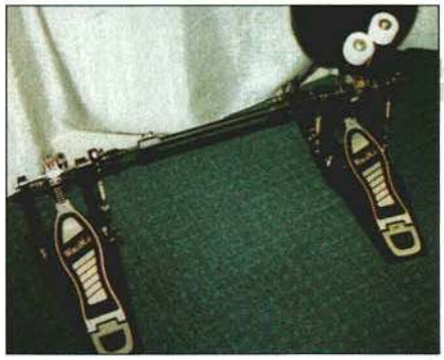


Iron Cobra Jr. single and double bass drum pedals are economical additions to Tama's Iron Cobra line. Tama also displayed the new Sumo Seat drum throne, a new saddle throne, and new multi-clamps.

Appalachian Oak bongos made in the traditional Cuban style were offered by Timba, Inc.

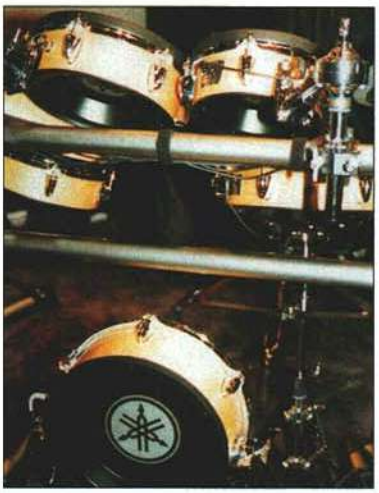
Toca Traditional Series bongos and congas were prominently displayed in the Kaman booth.

New products from Unigrip include (from left): the Kick Stick (a bass drum beater made from a bundle of rods), solid bamboo sticks, L Groover maple sticks with five grooves in the rubber-grip handle, and a Blastic/stick combination.



Worldmax introduced a new double bass drum pedal, as well as a new suspension mount for floor toms.

The new Al Foster signature HipGig Sr. kit from Yamaha was featured in a Jaguar finish, along with the Manu Katche signature HipGig Jr. Also on display were new Billy Cobham, John "J.R." Robinson, and Paul Leim signature snare drums, Russ Miller signature Wedges (which attach to drum rims for enhanced cross-stick effects), and the affordable YD series of acoustic drums (which replaces the DP series).



Yamaha also featured the DTXtreme, which is a totally redesigned professional-level electronic drumkit.

Zickos displayed Area 51 Holographic finishes that give their acrylic shells a metallic look.

New Zildjian cymbal models included a K Custom Dry Light Ride, A Zildjian 15" Sweet Hats, A Zildjian 15" Mastersound hi-hats, several Z Custom crashes, and ZBT splash and China models.

Zildjian also showed Cymbal Mutes that are easy to apply and remove, as well as four new models of their Dipstick model drumsticks: 6A, 2B wood and nylon tip, and Super 5B.

And What's More

ALFRED PUBLISHING's drum book titles included *30-Day Drum Workout* by Pete Sweeney and *Hand Drums for Beginners* by John Marshall.

A new vibraphone miking system from **APPLIED MICROPHONE TECHNOLOGY** includes two overhead mic's, a mic' that goes under the bars, and a mixer.

DDRUM's new kick drum trigger secures to the drum via one tension rod. The unit features a slim chassis and a 1/4" phone plug connection instead of an XLR plug.

The Mini-Bop kit from **FIBES** features a 12x16 bass drum, 5 1/2x8 and 6 1/2xl0 mounted toms, an 11x13 floor tom, and a 5x12 snare.

New titles from **HAL LEONARD** include *Frame Drumming* by Peter Fagiola, *Drummer's Guide to Odd Meters* by Ed Roscetti, and *Progressive Independence: Rock* by Ron Spagnardi, along with new pocket-size editions of the *FastTrack* book/CD series.

PRO-TEC has expanded its line of drum and percussion bags with a new 22" cymbal bag, a new stick bag, and a snare drum backpack.

SLUG displayed new packaging for Power Head bass drum beaters and introduced the Tweek Drumkey-Clip in green.

VIC FIRTH showed several new drumstick models, including the Dave Weckl Evolution and the Jack DeJohnette signature with nylon tip. Also introduced were several models in the International Series, featuring signature sticks by non-US drummers including JoJo Mayer, Akira Jimbo, and Andre Ceccarelli.

A new WARNER BROS. video by Russ Miller called *The Drum Set Crash Course* was introduced.

Making Contact

ALFRED PUBLISHING, (800) 292-6122, www.alfredpub.com. **APPLIED MICROPHONE TECHNOLOGY,** (908) 665-2727, www.appliedmic.com. **BIG BANG DISTRIBUTION,** (800) 546-6401, www.bigbangdist.com. **CAD MICROPHONES,** (800) 762-9266, www.cadmics.com. DDRUM, (800) 793-5273, www.clavia.com. DIGGIT, (818) 615-0080, www.diggit.net. **DRUM WORKSHOP,** (800) 45 DRUMS, www.dwdrums.com. **EARTHSHAKING MUSIC,** (888) 978-2500, www.earthshakingmusic.com. **EMMITE DRUMSTICKS,** (519) 823-1089, www.emmitedrumsticks.com. EVANS, (800) 323-2476, www.daddario.corn. **FIBES DRUMS,** (512) 416-9955, www.fibes.com. **GRETSCH,** (912) 748-7070, www.gretsch.com. **HAL LEONARD CORP.,** (414) 774-3630, www.halleonard.com. **HART DYNAMICS,** (800) 769-5335, www.hartdynamics.com. **HOT STICKS,** (228) 467-0762, **HUMES & BERG,** (800) 348-9737, www.humes-berg.com. **IMPACT INDUSTRIES,** (800) 342-1244, www.impactind.com. **JOHNNYRABB DRUMSTICKS,** (800) 341-RABB, www.johnnyrabb.com. **KING DRUMS,** (804) 798-7320, www.koeniginc.com. **LP MUSIC GROUP,** (800) 526-5312, www.lpmusic.com. **LUDWIG,** (800) 348-7426, www.ludwig-drums.com. **MAPEX,** (888) 627-3987, mapex@mapexdrums.com. **NOBLE & COOLEY,** (413) 357-6321, www.noblecooley.com. **PAISTE AMERICA, INC.,** (800) 472-4783, www.paiste.com. **PEACE DRUMS,** peace688@ms18.hinet.net. **PEARL CORP.,** (615) 833-4477, www.pearldrum.com. **PEAVEY,** (601) 483-5365, www.peavey.com. **PINTECH PERCUSSION,** (800) 445-0506, www.edrums.com. **PRO-MARK CORP.,** (800) 822-1492, www.promark-stix.com. **PRO-TEC INTERNATIONAL,** (800) 325-3455, www.ptcases.com. REMO, (661) 294-5600, www.remo.com. **RHYTHM TECH,** (800) 726-2279, www.rhythmtech.com. **ROBLES ROADCASE,** (212) 472-3967. **ROLAND CORP.,** (323) 890-3700, www.rolandus.com. **SABIAN,** (506) 272-2019, www.sabian.com. **SLUG PERCUSSION PRODUCTS,** (312) 432-0553, www.slugdrums.com. **SONOR (HSS.INC.),** (804) 515-1900,www.hohnerusa.com. **STICKS GRIP,** (800) 808-3171, www.sticksgrip.com.TAMA, (800) 669-4226, www.ibanez.com. **TIMBA, INC.,** (877) 926-9865. **UNIGRIP 2000,** (800) 474-7068, www.unigrip2000.com. **TOCA,** (877) KAMAN MUSIC, www.kamanmusic.com. VIC FIRTH, (781) 326-33455, www.vicfirth.com. **WARNER BROS. PUBLICATIONS,** (800) 327-7643. **WORLDMAX,** (615) 365-3965, wjohn2326@aol.com. **YAMAHA,** (714) 522-9011, www.yamahadrums.com. **ZICKOS,** (816) 363-0100, www.zickosdrurns.com. ZILDJIAN, (800) 229-8672, www.zildjian.com.

NEW AND INNOVATIVE

PRO SONIX EXPANDS WITH NEW SIZES.

PRO Sonix cymbals shoot sound off their edge for a cutting high-end presence tonally boosted by Extended Bandwidth Response. Latest size additions include:

8", 12" Splashes
13" Hats
14", 15", 17", 19" Crashes
16" Chinese
21", 22" Rides

SIGNATURE VIRGIL DONATI SATURATION CRASH.

Solid attack triggers explosive responses saturated with full-spectrums of bright, colorful tonal frequencies.

16", 17", 18", 19"

PHIL COLLINS' LIMITED EDITION RAW-BELL DRY RIDE.

Phil's Choice is a Hand Hammered Raw-Bell Dry Ride that sounds semi-dry, hot and funky. A global Limited Edition of 2,000 specially selected and stamped models, with SABIAN profits donated to Phil's choice of charity, The Children Affected With AIDS Foundation.

21"

SIGNATURE DAVID GARIBALDI JAM MASTER HATS GO REVERSIBLE.

Hand Hammered combinations delivering strong stick definition and funky touch with added versatility of reversible top and bottom. Like having two hi-hats in one.

12" Jam Master Mini Hats
13" Jam Master Hats

AA RAW RIDE DIGS DEEPER.

Dark, sinister dry sticking simmers over the restrained roar of hot, raw tone.

20", 22"

ODD-SIZE AAX DARK CRASHES... THE BRIGHT SIDE OF DARK.

'Odd-size' models blend bright and warm tonal characteristics for rich, biting accents with total presence.

15", 17", 19"

For a FREE *NewsBeat* catalog call (506) 272-2019 or write to:
SABIAN Ltd., 219 Main Street, Meductic, New Brunswick, Canada E6H 2L5

www.sabian.com

21ST CENTURY SOUNDS

SIGNATURE CHESTER THOMPSON LIQUID RIDE.

Spread-controlling flanged edge and unlathed bell reinforce solid, warm strokes floating on smooth, fluid tones.

22"

FUNK-FILLED HAND HAMMERED MANHATTAN GROOVE HATS.

Delivering hot Hand Hammered funky feel with the hot hiss and simmer sounds of classic R&B. Ol' Skool sounds for Nu Skool players.

14"

SIGNATURE MIKE PORTNOY MAX STAX.

Three stacked combinations of special-design China Kang/Splash models that bark dirty and fast with totally aggressive attack.

High Stax: 8"/8", Mid Stax: 10"/10", Low Stax: 12"/14"

SIGNATURE MIKE PORTNOY MAX SPLASHES.

Super-fast extra-thin models slice through any music with bright and glassy bite.

7", 9", 11"

AAXPLOSION CRASHES PUSH THE LIMITS.

AAX Auto-Focus Response purifies and projects potent lethal punch with devastating explosive effect.

16", 17", 18", 19"

DISCOVER SABIAN ON VIDEO.

Hear The Difference.

The players speak and play.

Making the Difference.

Tour the SABIAN factory.

SIGNATURE JOJO MAYER FIERCE RIDE.

Raw and mean sticking with slap-accenting for lots of attitude and dynamically expressive sounds that you control.

21"

Express yourself.

SABIAN

Innovation Drums Billy Gladstone Model Snare Drums

"Expensive" doesn't always mean "overpriced."

by Chap Ostrander

Photos by Jim Esposito

Hits

- perfectionist approach to construction and use of materials
- outstanding acoustic performance
- unlimited and totally personalized finish options

In the early 1900s, a car builder named Ettore Bugatti had a vision: to create works of art by combining engineering excellence with aesthetics. Bugatti's well-appointed factory produced almost all the necessary parts on the premises, from electrical components to ball bearings. He only made 8,000 automobiles. But those cars were then, and still are today, distinguished by forward-thinking technology, high-quality finishing, and aesthetic design. Bugatti's motto was: "Nothing is too beautiful, nothing is too expensive."

Fast-forward to the present. Steve Badalament of Innovation Drums brings the same intensity and commitment to his work that Bugatti did to his. Steve uses only the finest components, most of which he makes himself. He takes the more difficult—and yes, more expensive—path to make his drums, but he makes no apology for that. The quote that drives Steve is from Voltaire: "I have the simplest of tastes. I only like the best."

A Little Background

Innovation Drums is a small operation guided by two unshakeable principles. The first is total commitment to their clients. Steve Badalament will sit with a client and talk in depth about the sounds and materials that the player likes and wants. Innovation will make virtually any size of drum, in any finish conceivable. They believe that the end product should be exactly what the drummer wanted, built in such a way as to let his or her natural

Innovation snare drums (clockwise from top): 6x14 Segmented African king wood, 7x12 ten-ply maple, 4x14 one-ply maple, and 7x14 one-ply maple models.

talent flow unhindered through the instrument.

Innovation's second guiding principle is Steve Badalament's commitment to the standards he has set for himself. A highly educated and experienced drummer himself, Steve also found that he had a talent for working with and restoring vintage drums. (No less an authority than William F. Ludwig II has described his renovation work as "flawless.") Steve's huge collection of vintage drums helps to provide him with knowledge and insight that have gained him respect from drummers and collectors alike.

The Gladstone Design

Sound is Steve Badalament's first consideration. To that end, he decided to utilize the design of legendary drummer/inventor Billy Gladstone. Billy's unique tuning system, created in the 1940s, was revolutionary at the time, and still offers unique features today. When I asked Steve about usage rights for the Gladstone design and name, he told me that both had been in the public domain since 1961.

Good as it was, Steve couldn't simply duplicate the Gladstone system. He had to make it contemporary in all ways. So he spent two years reworking Billy's design. Now, on Innovation drums, all of the uniquely shaped components are die-cast. The rest of the metal parts—even the screws—are worked from 01/tool stock steel. The lugs are attached to the shell at two points, with spacers between them and the wood.

The tube lugs are threaded at both ends to accept the tension rods. The "rods" at the top and bottom are cylindrical and thick in order to accommodate a hex rod inside the top section. The hex rod mates with the tension casing on the bottom rim so that it can be tuned from the top. This allows you to tune the top head, using the large side of a three-sided key. The small end tunes the bottom head, and the fitting with both sizes inside lets you tune both heads at once—all from the top of the drum. (It takes a bit of fiddling to get used to, but it's a great system.) The rods have flat spots on them that match up with spring clips integrated into the lug casing. The spring clip holds onto the flat sections and helps to retain the tuning.

In order to make room for the tuning system, Innovation had to make the drum rims oversized (to account for the distance that the lugs sit away from the shell). The resulting rims are cast bronze, almost 1/4" thick, and *heavy*.

The strainer resembles the look of the original Gladstone, but the concepts of the past are now coupled with today's technology. Integrated into the strainer is a lever that operates the internal muffler. This lever turns a worm gear that adjusts the tension of the two muffling points against the top head, in increments from one to nine. Each muffler is 1" in diameter and pivots on a post. The pivoting allows the mufflers to make even contact against the head no matter what tension is set.

The insides of the shells are completely sealed and treated with polyurethane. The bearing edges are double 45° cuts. Computer-driven lathes and cutting machines perform all the machining. Engraving the hoops enhances the look of the drums by describing the nature or series of the snare. The owner's name can go on as well.

The three-sided key is mounted on a threaded post on a central point on the shell. A rubber O-ring keeps it snugly in place. Our

review drums featured 16-strand wire snares held by carbon-steel cables with a special rubber coating. They won't break or stretch. The drums also came with Aquarian Satin Finish batters and Classic Clear snare-side heads.

A plaque attached to the shell next to the strainer includes the date of delivery, along with a personal message from Steve to the owner. These messages reflect the relationship that is formed through the process of dreaming, building, and realizing the drum design.

For Our Next Selection...

Innovation Drums offers shells in rock maple, birdseye maple, flame maple, birch, oak, red oak, king wood, tulip wood, and bubinga. Metal shells are made of steel, brass, bronze, copper, and titanium. (A 4x14 steel-shell drum made for Janet Jackson's Li'l John Roberts weighs thirty-seven pounds!) Maple shells come in 6-, 8-, 10-, and 20-ply versions, with or without reinforcing rings. Other wood models include segment shells and solid steam-bent one-ply shells with reinforcing rings. Segment shells feature a staggered butt-jointed construction held together with dowels. These drums require a painstaking gluing process, followed by extensive internal and external lathing.

All of the drums mentioned above are in Innovation's Virtuoso series. They're also working on solid, one-piece drums lathed from maple logs, to be known as the Connoisseur series. Right now it takes about three months to hand-craft a 1-ply maple Billy Gladstone Model snare drum, and about the same time to produce a metal-shell drum.

To The Finish

Innovation offers no "standard finishes." Each client consults with Steve as to the sound and look that he or she wants, and together they come up with a plan. Once the customer decides on a pattern or color, Steve makes it happen. The finishing process employs only the finest paints and lacquers. Innovation's location in Detroit is only an hour away from the Dupont factory, so they get new colors "before anybody else." They also offer chromalusion finishes that change color when viewed from different angles.

Innovation offers a remarkable guarantee on all of their drums and metals: As long as your drum is cared for properly, it's guaranteed for life. The guarantee on the finishing work depends on the medium used on the shell. Innovation puts on only as much lacquer as is necessary to obtain the perfect finish. It can take from six to eleven coats of catalyzed polyurethane to provide the desired effect, depending on the type of wood used. For example,

they wouldn't want to finish an African king wood shell in an opaque lacquer, since the wood is a rich purple-brown to begin with.

The interior and exterior finishes on all the drums I examined were absolutely flawless. The interior of the shells are sealed, and then treated with numerous coats of catalyzed polyurethane. Steve Badalament's theory is that the shell should be sealed and as reflective as possible.

Finishing is another process that Steve is obsessive about. Inside every drum is a label describing the shell, and giving the construction date of the drum. Steve's signature on that label attests that the drum has met his exacting standards.

Just In Case

If you're going to spend what Innovation charges for a snare drum, it only makes sense to give it the best possible protection. Steve likes to include an ATA Flight Case with every snare drum. The outside of the case includes a copy of the label inside the drum, plus a picture of Steve with the drum's owner—all laminated in clear *Lexan.* The cost of the case is generally included in the price of the drum. The main point of the personalization and picture on the case is to reassure the owner that Innovation is with him or her for the duration. It represents the end of the building process, but the beginning of a relationship that will continue as long as the drummer is playing.

The Sum Of Its Parts

Innovation drums are fitted with die-cast hoops and strainers made of bronze. All other metal parts are made of 01/tool stock steel and bronze. (No zinc or "white metal" is used.) The massive, heavy hoops are machined to perfect roundness, then plated. Engraving follows to complete the personalization process.

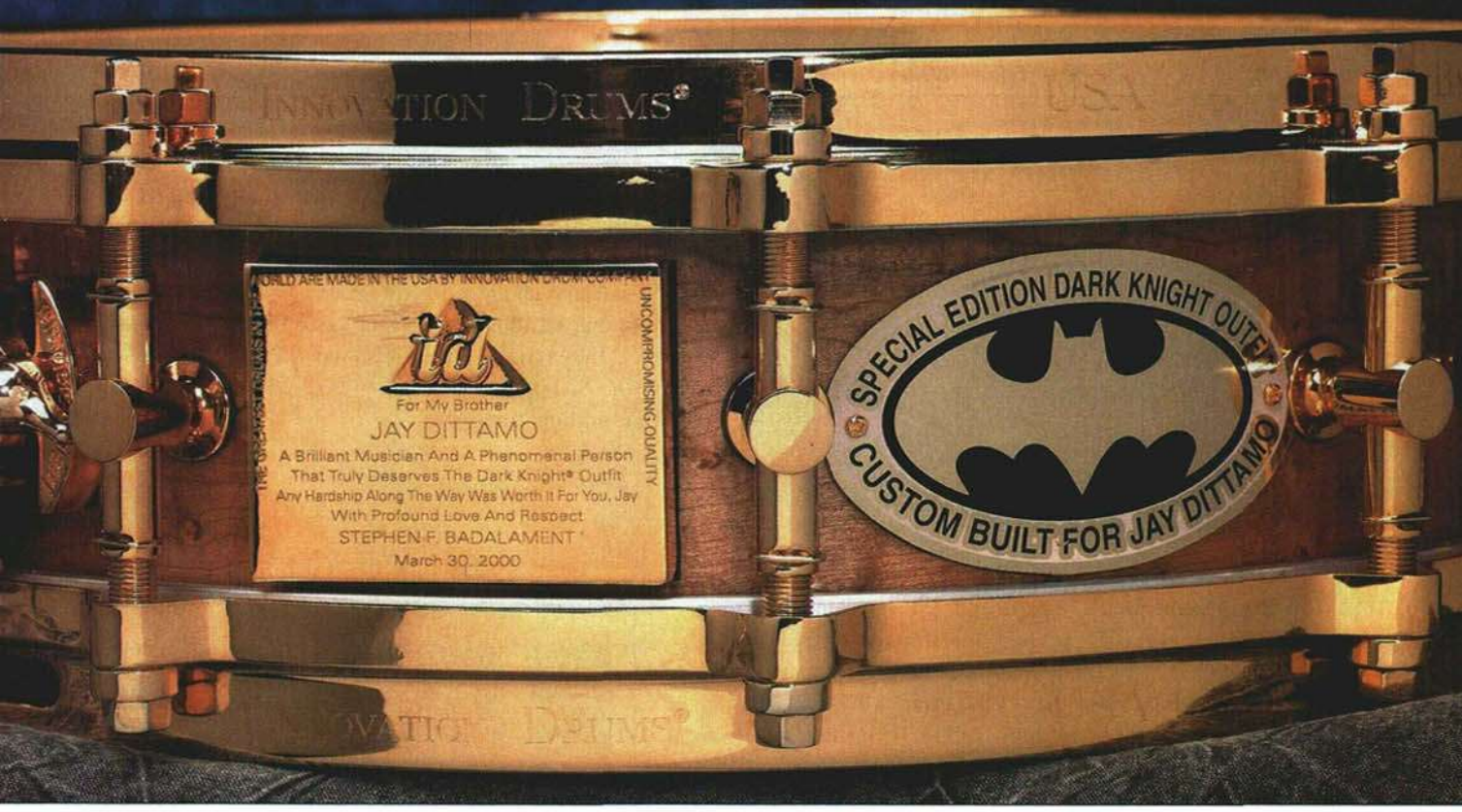
All of Innovation's parts are made in their 10,000-square-foot shop. Computer-controlled equipment does all of the work. Nothing is done by hand, since that could leave something to chance. All the parts are precision-machined with a negligible margin of error. For example, lugs are made so as to be square to the bearing edges and parallel to the shells.

Every Innovation metal part (including screws, washers, and springs!) is triple-plated in chrome, gold, nickel, black chrome, beryllium copper, or 24-carat cobalt gold. The highest degree of plating quality is known as "show quality," and that's what Innovation uses. Having seen it up close, I was stunned by the quality and thickness of their plating.

All of the parts assembled on the drum use lock washers, so nothing will rattle loose. Also, no metal touches a shell on these drums. At any point at which metal could come into contact with the shell there is some kind of gasket. There's neoprene in back of their engraved medallion plates. Lugs and washers get a special heavy pipe gasket that can be machined to a perfect fit. Another gasket material is used for vent holes and butt plates. Rigid polypropylene

Jim Esposito

Innovation drums feature the unique Billy Gladstone snare throw-off and muffler control (left), and three-way tuning system. That system utilizes a special key (right) that literally screws onto the drum shell for storage.



Jay Dittamo's special-edition Batman snare drum

is employed for the back of the Billy Gladstone Model strainer plates. Every material is specifically suited to its job. The work is done so carefully that it's almost impossible to see the gaskets under the lugs. And what you *can* see fits flawlessly.

Holy Extra Effort, Batman...

One of the drums we were sent for review typifies Steve's approach to his clients. New Jersey drummer Jay Dittamo is a total *Batman* freak, and he wanted a *Batman* drumkit. After many calls to DC Comics and Warner Bros., Steve finally got in touch with Joel Ehrlich, DC's director of marketing. Joel happened to have been a drummer as a boy, and he still loves drums. He not only gave his permission to use the logo, he also invited Steve, Jay, and others to meet with the staff at DC Comics. Steve was so moved by Joel's response and the relationship that developed between them that he presented Joel with a Special *Batman* Edition 4x14 eight-ply rock maple Billy Gladstone Model snare drum with two-way tuning. That showpiece drum is now a permanent part of the *Batman* museum private collection. Meanwhile, Jay got his *Batman* kit, and we got to include one of the snare drums from it in this review.

Uncommon Things In Common

While they differ radically in appearance, all of our Innovation review drums share certain sonic characteristics. To begin with, they responded wonderfully, from the slightest touch to the hardest shot I could muster. There was no choking and no volume ceiling. I could tune the drums to any range appropriate to the music I was playing, and the drums all responded terrifically. Cross-stick rimshots on all the drums were crystal-clear, but those played on the smaller drums would cut diamonds.

The depth of sound and the response of these drums were unlike anything I've ever experienced. The nature and finishing of the shells, plus the effect of the hoops and hardware, combine to give the drums unusual projection. The king wood segment drum was dark by nature, the ply shell had a full range of overtones, and the one-ply drums had immense focus and crack. (I can only imagine how Innovation's steel, brass, and titanium models might sound.) The combination of shells and hardware result in drums that are sweet and sensitive, and at the same time massive and muscular.

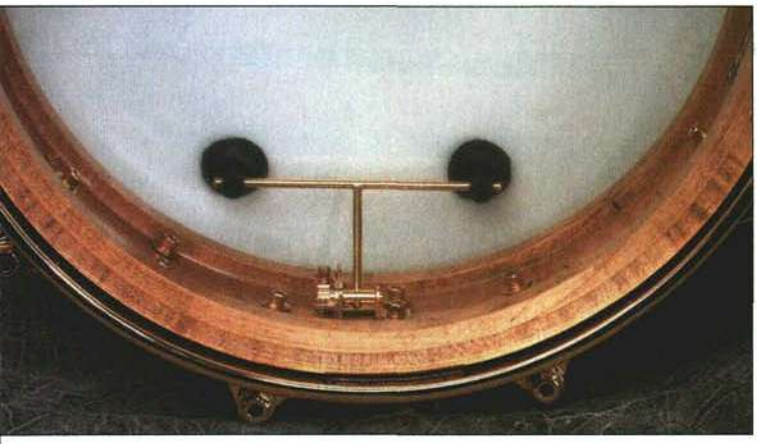
Individuality

All of the Billy Gladstone Model snares sent out for review featured three-way tuning. They were also all made for specific artists, whose courtesy in loaning us the drums for testing is much appreciated.

6x14 Segmented African King Wood Shell: This drum has ten lugs and no reinforcing rings. The shell is constructed of nine segmented rings of African king wood. Each ring is about 1/2″ thick and is made of roughly six segments. The segments in each ring are positioned so that the grain opposes and complements the segments adjoining and above it. Carefully placed dowels pin the shell together before it is glued. Obviously most of the cost of this drum is in the labor needed to assemble the shell.

King wood is a purple-brown hardwood with lots of highlights. The wood looked absolutely beautiful with the dark stained rings of opposing grain. It looks stunning against the 24-carat cobalt gold hardware. The drum is finished in an extremely deep-gloss clear lacquer.

This drum was built for jazz great Lewis Nash. Its sound had a dark undercurrent due to the density of the king wood. At the same time, the shell's thickness gave it great reserves of high cutting power. If I had to take one of our review drums out for concert work, this would be the one I'd pick.



The Gladstone internal muffler can be fine-tuned by a control on the throw-off.

7x12 Ten-Ply Maple Shell: This drum features reinforcing rings and eight tuning lugs. It's finished in teal green metalflake. The metal flakes are very small, and the finish has great depth and luster. The plaque offers a dedication to the drum's owner, Chris "Daddy" Dave (Wynton Marsalis, Kenny Garrett, Kim Burrell).

A 12" drum might not be the optimum primary snare for what I would call "normal" drumset use—mostly due to the difficulty of playing cross-stick rimclicks. However, the high pitches demanded by some of today's music plead for a drum like this. It possessed a crack that would penetrate almost anything. Snare response was tremendous *from pianissimo* to double *forte*. What's more, this baby didn't much care how I tuned it, as long as that tuning was even. Cranked way up or tuned down into the lower regions, the drum responded with great clarity.

4x14 One-Ply Maple Shell: This is Jay Dittamo's Special Edition Dark Knight Outfit Birdseye Maple snare. The Birdseye maple is beautifully finished in high gloss, accented by the gold hardware and the *Batman* logo on the side.

This drum cracked like a whip. Its 4" depth gave it lightning-quick response for brush or stick work. The solid shell created a clean voice that truly must be experienced to appreciate—words fail me. And the Surgeon General should put a warning label on this drum to the effect that cross-stick rimclicks will literally take your head off!

7x14 One-Ply Birdseye Maple Shell: This drum belongs to Jeremy Gaddie (Harry Belafonte, Wayne Krantz, Vitamin C). It features ten lugs, 24-carat gold hardware, and a tobacco sunburst finish, and it's one of the most beautiful drums I've ever worked with. Walk a distance away and look back at it, and it positively *glows.*

I took the drum to several gigs, and I got tremendous response—not only from the drum, but also from the other players. They all noticed the difference between it and my own snare (sigh). I could play the lightest of press rolls, the most cutting rimshots, and everything in between. I've never played such satisfying quarter notes. I couldn't keep from smiling.

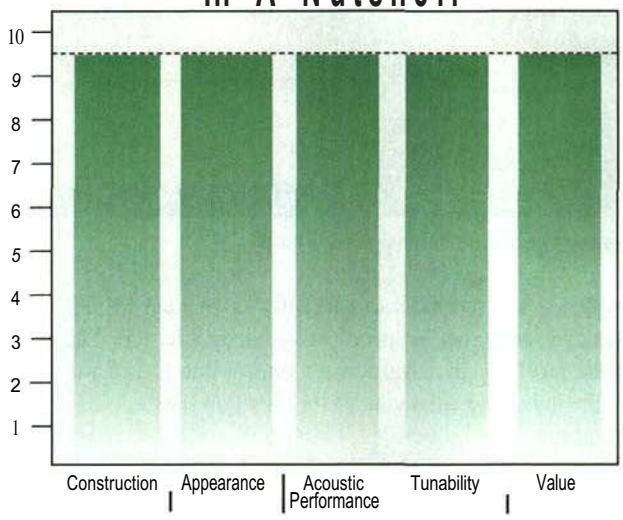
Consider It An Investment

Innovation's construction philosophy combines passion and commitment, engineering muscle and technical know-how, and a knowledge of and appreciation for vintage drums. Each drum is the end result of a process that unites the artist with the resources, ability, and commitment of the builder.

True, the company is charging top dollar for their drums. But the quality that comes for the price is equally unmistakable. To quote Mae West, "Too much of a good thing can be wonderful." As for my own experience, I feel like I've looked past the curtain into First Class, and now looking back is a difficult thing.

For further information, contact Steve Badalament at Innovation Drums, 24300 Civic Center Dr., Suite 409, Southfield, MI 48034, tel: (248) 851-9241, fax: (248) 932-2634, SteveB@rust.net, www.innovationdrums.com.

In A Nutshell



Ratings are averaged to reflect positive and negative features for all items reviewed.

Innovation Sensations

Innovation drums are individually custom-made. As a result, prices vary widely according to materials, construction, features, and finishes. Drums listed below are representative examples only. All feature the Billy Gladstone 3-Way Tuning System.

Drum Type	List Price
6x14 Segmented African King Wood Shell	$5,500 (with flight case)
similar 6x14 drum with maple shell	$3,600
7x12 Ten-Ply Maple Shell	$3,350 (without case)
4x14 One-Ply Birdseye Maple Shell	$4,300 (with personalized case)
7x14 One-Ply Birdseye Maple Shell	$4,000 (with custom case)

Noble & Cooley Studio Classics Drumkit

by Mark Parsons

Hits

- snare all-maple shells used for high-end kits
- bearing edges and snare beds on snare drums done by Noble & Cooley in US
- excellent acoustic performance

Misses

- snare tension can be difficult to adjust with snares on

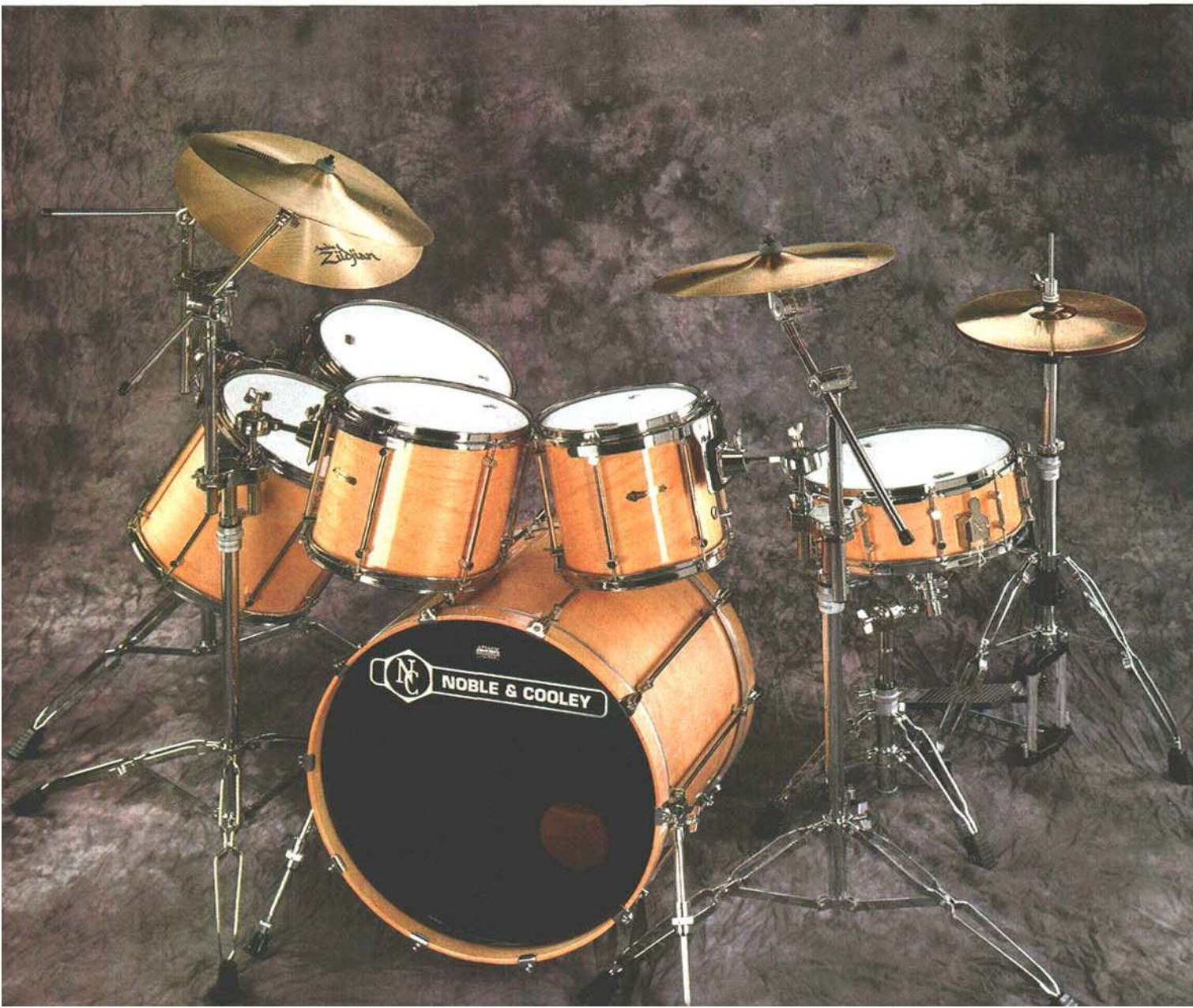
Be honest—what comes to mind when you hear the name Noble & Cooley? Probably custom-made, top dollar, high-end drums, made to order and purchased a la carte, sans hardware. Right? Well, they still make kits exactly like that (along with those killer solid-shell snares). But now they've added something new to their lineup: a mid-line kit called Studio Classics.

Of course, these days *everyone* seems to be marketing mid-line drums. So why should Noble & Cooley expect to garner attention with theirs? And how can they keep the price down while maintaining the quality they're famous for?

Let's take the second question first. When a company decides to market a "value-priced" product, there are many ways to reduce costs: Use inferior materials, cut quality control, limit options and finish choices, etc. So which choices were made here? Let's dig a little and find out.

Configuration

First of all, there's no a la carte here. Studio Classics are only available as a complete kit, including hardware. You provide



sticks and a throne (and cymbals, of course) and you're good to go. I inquired about the possibility of a customer purchasing a set of Studio Classics as a shell pack, in the event he or she already had adequate hardware. N&C replied that this could be done, although they don't have a retail price yet on a "drums only" kit.

Studio Classics are available in three lacquer finishes: clear, cherry, and piano black. Our review kit was shipped with Attack Terry Bozzio heads, as follows: Medium Coated on snare and tom tops, Medium Clear on tom bottoms, Snare Side on snare bottom, No Overtone with ring on kick batter, and a black single-ply with ring and port on the front of the kick (with a Noble & Cooley logo).

Construction, Fit, And Finish

The heart of any drumset is its shells, and Noble & Cooley didn't cut any corners here. All of the drums in this kit are made from Keller 100% North American maple shells. These are the same shells used in Noble & Cooley's high-end drums. The 10" and 12" toms are 6-ply, the 14" tom is 7-ply, and the kick and snare are both 8-ply. All the shells are made without reinforcing rings.

To keep prices down, much of the assembly of the Studio Classics is done overseas. But the critical snare work (bearing edges and snare beds) is done here by Noble & Cooley, to the same standards as their top-of-the-line snares. Speaking of bearing edges, all those on the review kit were very well done: a sharp 45° bevel with a small counter-cut, finely sanded.

The lugs used on the Studio Classics are interesting: small, round, chrome tension casings held to the shell with a single mounting bolt. Bridging each pair of upper and lower lugs is a tube (also chrome) approximately 3/8" in diameter. This "tube lugs on steroids" look is different from any of Noble & Cooley's other current models, although it *is* reminiscent of their earlier Horizon drums. I liked the effect; it gave the kit sort of *a...well...classic* look.

The hoops on the snare and toms are of the chrome, triple-flanged, 2.3 mm variety. The bass drum hoops are maple, finished the same as the drumset. The claws on the bass drum are of a sleek, contemporary design and use key-operated tension rods. The spurs are likewise modern, pivoting to fold up against the shell and having a rubber foot that can be retracted to reveal a metal spike.

The snare throwoff is the same brass side-throw unit that Noble & Cooley uses on their other snare drums, with the exception that it's chrome-plated to match the rest of the Studio Classic hardware. I like this design. Adjusting the snare tension with the snare engaged can be difficult. But this is more than made up for by the unit's smooth, positive action and quiet operation, and the fact that, once adjusted, the snare tension stays where you set it.

Our test kit arrived in the clear lacquer finish. That was a good choice, considering the quality of the shells; it shows off the nicely figured maple to good advantage. Helping the visual aspect is the fact that the Studio Classics sport a small, elegant brass badge, shaped like the Noble & Cooley logo. At only 1/2"x 2 1/2", the new badge doesn't detract from the natural beauty of the wood shells. All in all, it's a very attractive set of drums.

Stands And Pedals

All of the Studio Classic hardware is imported. It's heavy-duty double-braced stuff, with a good complement of memory locks. Although somewhat generic in design, it functioned flawlessly throughout the review period.

Each of the three tom/cymbal stands has three 7/8"mounting holes that accept the two tom arms and one cymbal boom included with each stand. The tom arms have a ball & socket assembly, with a 4" hex rod that fits into the receiver on the RIMS-style mount included with each tom. In a perfect world I'd prefer a suspension mount that doesn't hang the drum from its tension rods—N&C's own CD Maples system comes to mind—because it makes changing heads somewhat easier. However, that would probably drive the cost up, and the original RIMS design certainly works fine. I was able to put the toms and cymbals pretty much anywhere I wanted, and they stayed put. As a nice touch, the base of one of the stands was 4" shorter than the other two, to facilitate mounting the "floor" tom without having to invert the L-arm.

The snare stand also uses a ball & socket assembly for positioning flexibility, with an added bonus. Because the basket connects to the stand base via the same size hex rod as the tom arms, you can clamp the snare basket to a tom stand to hold an aux snare off to one side. (The basket adjusts to grip a 12" snare.)

The chain drive hi-hat was sturdy, stable, and smooth. It has a wide range of spring strength, and the tilter uses two splined plastic cups to provide easy adjustment of the bottom cymbal angle. Another plus is that the tripod legs can rotate, making it easy to position a double bass pedal next to the hi-hat pedal.

The bass pedal is a chain-drive, twin-post, single-spring model. Features include a side-adjust hoop clamp, a removable toe stop, and a pair of small spikes along with a non-skid bottom to help keep it anchored. In operation, the pedal was smooth and quiet. The included felt beater was a bit soft for my taste; it started to flatten out pretty quickly. But that's easy enough to change.

Sound

At eight plies (and without rings) the bass drum has a fairly thin shell, which translated to a big, lively sound. Most of the time I ran it without additional dampening, relying on the heads' built-in muffle rings to remove some of the overtones. Wide open and tuned fairly low, the drum had a deep, powerful tone with lots of sustain. Raising the pitch a tad and adding some muffling yielded a contemporary, punchy sound, and swapping to a hard beater took it even further in this direction. This is a very nice kick that can produce a wide variety of sounds.

Some snares seem to only work well within a narrow tuning range. Not so the Studio Classic snare. At 5 1/2 xl4 it's neither a piccolo nor a deep snare, but it seemed happy to go wherever I wanted to take it. The 8-ply maple shell gave it a nice woody tone, while the 2.3 mm hoop and ten lugs made it easy to tune. I particularly enjoyed this drum in the higher ranges, where it exhibited a nice, crisp pop and cutting rimshots. Sensitivity was good across the entire playing surface, and projection was excellent.

Something I've gradually become aware of over the past several years is that the higher the quality, the smaller the drum you can use for any given application. I used to use 13" and 14" mounted toms and an 18" floor. Then I went to the "traditional" 12/13/16

arrangement. But I'm now at the point where if I had to live with only two tom sizes, I'd choose a 10" mounted tom and a 14" floor—provided they were built right. The Studio Classic toms must be built right, because they have the sound I've come to expect only from high-end drums. It simply comes down to having the fundamental equation in place: thin maple shells + good bearing edges + low-mass hardware + suspension mounts + proper heads and tuning = a big, fat, sustaining sound.

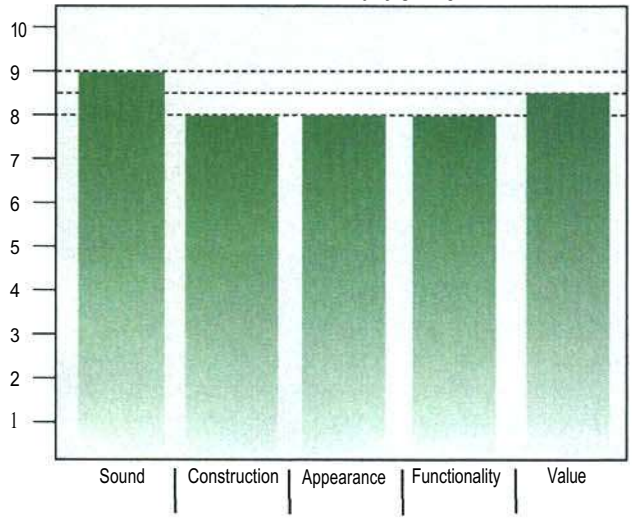
The 10x10 tom had a meaty, round tone that could actually be described as "warm" (as opposed to many 10" toms that can sound small and rather thin). The 10x12 tom was similar, and the 12x14 drum was especially sweet—very nice tone with sustain for days. All of this came without losing the good attack qualities afforded by the factory-installed single-ply white coated heads. Swapping to double-ply heads (Evans G2s) did exactly what you would expect: The sound got thicker and rounder as the midrange overtones were reduced. These drums were warm enough, however, that just placing a Zero Ring on a single-ply head should give you all the control you need.

Conclusion

With the Studio Classics you've got a five-piece kit with fixed sizes (plus the extra tom option), available in three finishes. No blends, shades, shadows, sparkles, or wraps. The hardware is very functional, if a tad generic. *But* those five drums are made from the exact same shells as some of the most coveted drums on earth, the edges are done with obvious precision and care, the lacquer finish gives the drums a classy yet understated appearance, and the sound is *very* nice.

Admittedly, the price point of the Studio Classics puts them toward the top of the mid-price range. But remember that much of the competition in that range features blended-wood shells, as opposed to the all-maple shells on the Studio Classics. You're also getting N&C's hands-on finishing on the snare drum, which is the heart of any kit. So if you're looking for a high-quality kit, but you don't need (or wish to pay for) the a la carte sizes and finishes and state-of-the-art fittings of the absolute top-dollar sets, you should check these out.

In A Nutshell



Browsing The Classics

Kit Reviewed: Studio Classics

Sizes: 10x10, 10x12, and 12x14 toms, 17x22 bass drum, 5 1/2x14 snare (optional 14x14 tom)

Construction: 100% maple shells without reinforcing rings. All toms come with RIMS. 2.3 mm chrome hoops on snare and toms, maple hoops on bass drum.

Finishes: Clear lacquer, cherry lacquer, black lacquer

Hardware: Includes three double-tom/cymbal-boom stands, snare stand, chain-drive hi-hat, chain-drive bass pedal.

Prices: Five-piece kit with hardware: $3,750
Six-piece kit with hardware: $4,300

Turn on your snare sound with a set of Puresound handcrafted snare wires.
played by Carter Beauford • Peter Erskine • Jeff Hamilton • Jim Keltner • Stephen Perkins • JR Robinson • Steve Smith
sizes and models available for most contemporary and vintage snare drums at leading drum shops
tel: 310-441-2976 • fax: 310-475-7159 • www.puresoundpercussion.com
puresound™

TAMA STARCLASSIC

Tama Starclassic

"The idea is to keep everything changing"

In our series on the different kits of Tama artists, Joey Waronker's set may be the most different so far.

"One part of me is definitely drawn to the playing of someone like Art Blakey, where you've got that great sense of time and feel. But another part of me is drawn to just creating colors.

"Back when I was playing with Beck, I kept my kit simple and just explored the groove. Then I realized it would be fun to go in an opposite direction. If I think there should be a bell tone that happens only once in a song, why shouldn't I have a bell just to do that? So my style and my set began to change.

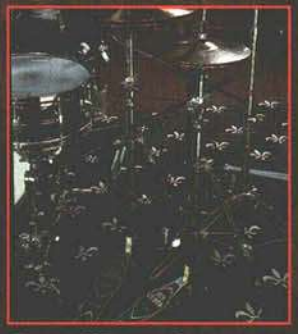
"But it's basically still a five piece kit. Of course, there are some differences. For one, the bass drums don't necessarily do a double kick thing. The 26" is the main and the 22" is the auxiliary.

"Another difference are the two hi-hat stands. I'll have eighth notes going on one hi-hat with my toe and quarter notes with my heel on the other. To make this work, I have to be able to get the footboard angles just so. Having hardware that can do this has helped me get to the next level.

"I love the multi-clamp gadgets. They're great for getting all my hand percussion to work with the kit. In REM there's so much variation going on in each song so I'm always moving the percussion around. I'll put an effect cymbal on top of a tambourine for one song. And then I'll take the whole thing apart.

"The idea is to keep everything changing. Which is why I need equipment that's reliable and flexible. I want my own character out of my drums, but I don't want to sit with them for two hours to do so. It's just really nice to have instruments that respond to what I want to do."

"Right now, I like the very solid feel of having the 8 x 12 rack tom on the snare stand."



Two HH905 Lever Glide Hi-Hat Stands. "I'll have eighth notes going on one with my toe and quarter notes on the other with my heel."

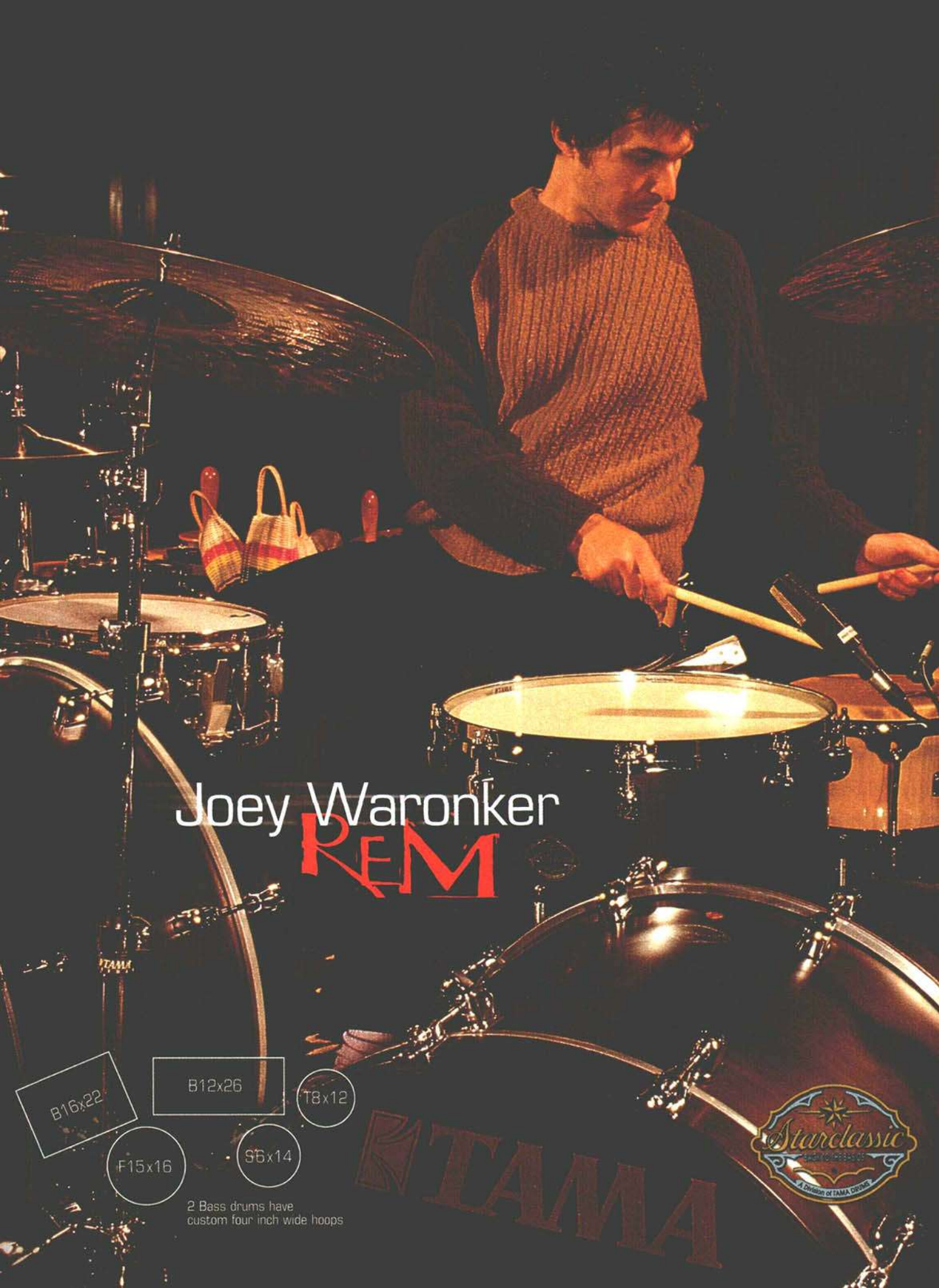
PB355 Bronze 5 1/2 X 14 With Custom Plating. "That's the baby. It's full sounding and it's got the combination of both warmth and crack. I'm thrilled with it."

Iron Cobra Pedals: HP900PTWL And HP900F With 6712 Felt Beater "I love the Flexi-Flyer pedal with the strap. It's just the smoothest pedal."

TAMA
THE STRONGEST NAME IN DRUMS

Visit our website at www.tama.com

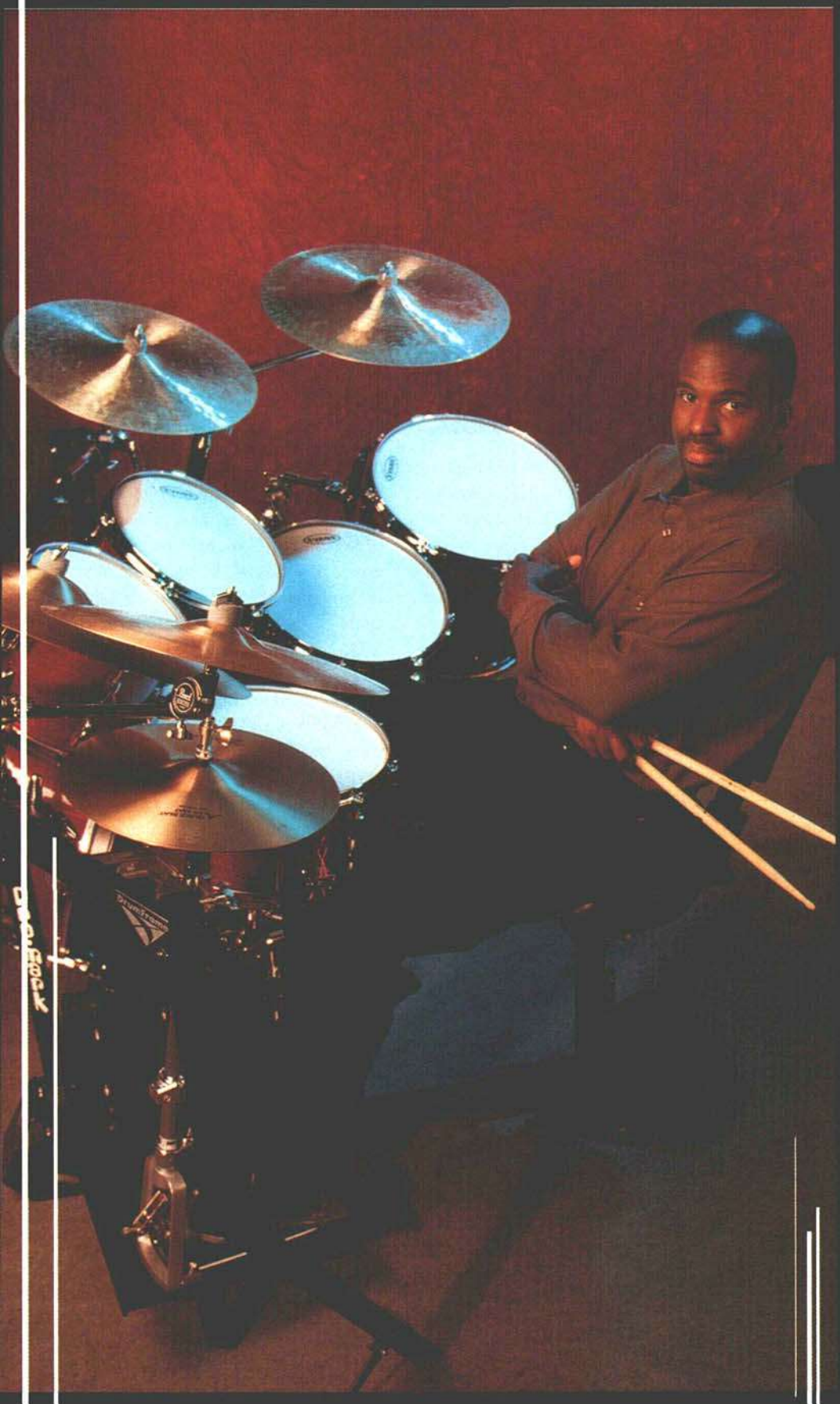
For a full color catalogue on Tama Drums and Hardware, send $3.00 to: TAMA Dept. MDD95, P.O. Box 886, Bensalem, PA 19020, or P.O. Box 2009, Idaho Falls, ID 83403.


Joey Waronker
REM
B16x22
B12x26
T8x12
F15x16
S6x14
2 Bass drums have
custom four inch wide hoops
TAMA
Starclassic
A Division of TAMA DRUMS

Will Kennedy

Life Beyond The Jackets

story by William F. Miller
photos by Alex Solca



Besides the 300 billion dollars, do you think Bill Gates ever gets tired of running Microsoft? What about Hugh Hefner? Do you think ol' Hef ever gets the urge to try something other than being the figurehead for Playboy? Okay, maybe these are the exceptions, but it seems that even the best gigs grow old after a while. That said, it's still hard to believe that after twelve years with one of the top instrumental groups of the past two decades, last year Yellowjackets drummer Will Kennedy decided it was time to move on.

From the outside, it looked like the perfect gig. Throughout the band's history, The Yellowjackets garnered tons of critical praise, including Grammy wins. They built up a loyal following of serious muso types as well as "regular folk" who simply connect with the melodic—and at times even spiritual—nature of their music. Sure, no one's getting filthy rich playing instrumental music (except for Kenny G), but the personal rewards must be great.

For a *drummer*—for Will Kennedy, that is—the Jackets gig was a creative gold mine. The band's soaring, style-hopping material beautifully showcased his unique, creative, and subtly impressive drumming. The Jackets released new albums practically every year, each featuring stunning playing from Kennedy. And the group's fairly constant touring schedule gave Will the chance to stretch out live, not only mixing it up with the other stellar players in the band, but also ripping it in his solo spot.

It was a great gig, no doubt, and through it Will Kennedy became recognized for his awesome ability as a drummer and musician. But when you feel it's time to go—and when God gives you the green light—you go.

So just what's in store for this multi-talented musician? How about Will Kennedy, solo artist? Yep, that's right, Kennedy has put together a band, The Will Kennedy Krew, and recorded an album of mostly his own material. His Web site, www.willkennedy.com, is all fired up with drumming info and tips. He's also just wrapped production on what looks to be a very innovative video for Warner Bros. And let's not forget Will's other passion: education. He's keeping an active schedule of drum clinics and industry events, inspiring drummers around the globe.

So he gave up a great gig? So what? Odds are, for Will Kennedy, even better opportunities are just around the corner.

MD: What were you thinking quitting The Yellowjackets?

Will: [laughs] Oh, man. I guess that's the big question. Well, the bottom line is, I'm a Christian, and the Bible says that His sheep shall know His voice. Well, He spoke very clearly to me. All things run their cycle. I put in my time with the Jackets, made my contribution to the band. But it just became apparent that it was time. God was telling me that He had something else for me. He wasn't really clear what that *was* [laughs], but He made the suggestion and I jumped.

MD: Divine intervention or not, it must have been a hard decision.

Will: Totally, because that was *my* gig. I don't mean this in an egotistical way, but that's my band and it always will be. I love those guys, and we're still good friends. I actually went to see them perform a couple of weeks ago, with Marcus Baylor on drums. It was a trip being on the other side, being in the audience and hearing the songs again.

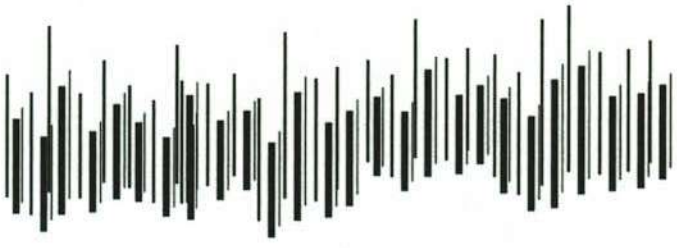
MD: Your drumming was so central to the band. A lot of the creative spark—the fire—seemed to come from the drum chair. You always offered up some inventive parts.

Will: The cool thing about the Jackets' music was it gave me a wide road to interject my playing. It was such an open space to fill. The challenge was to fill it tactfully. I didn't want to overplay, yet I wanted to add some life and spirit to the music. And that was an interesting challenge I had for twelve years. It was just a wonderful experience. I'm so thankful and blessed to have been a part of that band.

MD: How did the others take the news of your leaving?

Will: It was tough for all of us. It was probably a four- or five-month process before it became a reality. At first I approached them with the idea of maybe finding a sub who could cover some of the

"All things run their cycle. I put in my time with the Jackets, made my contribution to the band. But it just became apparent that it was time."



gigs, just to give me time to go and see what else was out there. That started out as the plan, but it eventually evolved into them thinking, "Well, Peter Erskine is interested, so why don't we just go ahead and bring him in?" Peter was their first choice to replace me. So in essence *they* jumped. [laughs] It was a shame that Peter ended up leaving fairly soon after that when his schedule got too busy.

MD: The Jackets gig is such a player's gig. The time you spent in the band must have done wonders for your drumming and musicianship.

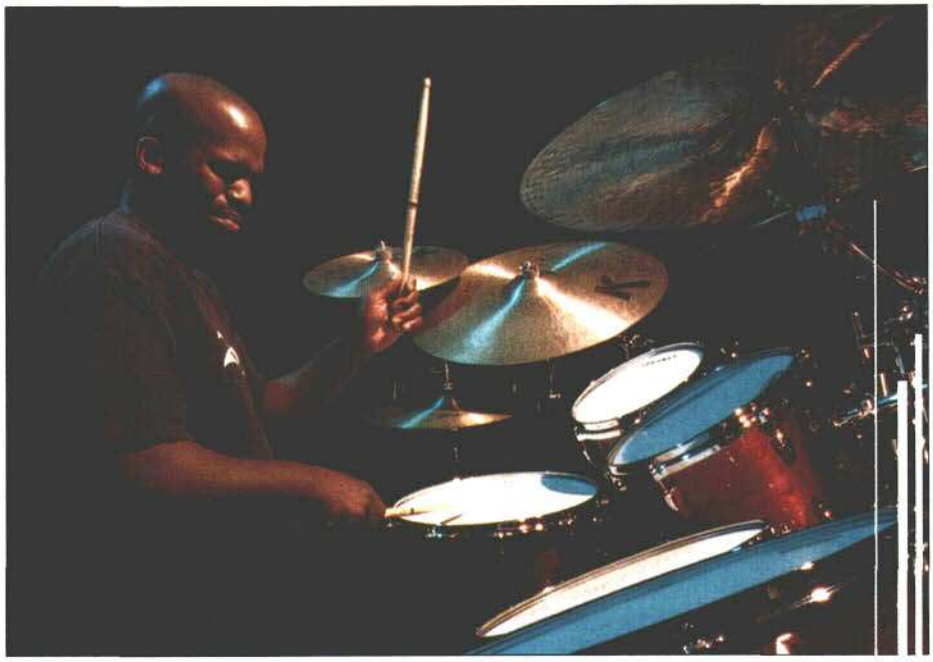
Will: Oh, it did. There were a lot of benefits to being a member of a twenty-year institution, being able to play that kind of music, make a record every year, and go out on tour. It was just a phenomenal experience that changed me personally. It challenged me all of the time as a drummer. I had to be up on my craft and stay open to developing new areas in my playing.

The interesting thing about the drum chair in the Jackets is all the styles you have to cover. On one song you're playing funk, on the next it's Latin, and then the next tune could be some heavy fusion thing. The music just ran the gamut. That was really the remarkable thing about how it affected my playing. The gig just *encouraged* growth. I didn't have a choice. If I wanted to keep the gig I had to keep expanding and keep an open mind to different musical styles.

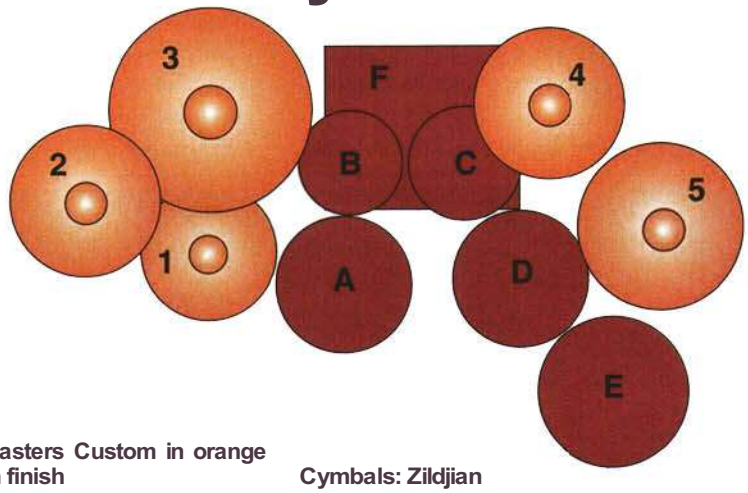
That's a point I really try to pass on to younger players at my clinics. We all need to keep an open view to musical styles. As you gather and accumulate these different vocabularies, your playing will develop such depth. I saw firsthand how styles are closely linked and how developing one area helps other areas of your playing. You definitely reach a deeper level when you have a variety of styles under your belt.

MD: There certainly was a Latin or Afro-Cuban vibe running through a lot of the band's material. You developed such an authentic feel for that stuff.

Will: Well, I heard a strong connection between funk and Latin music. Coming up in the Bay Area—Oakland, San Francisco—I was in a serious funk world, with folks like Sly & The Family Stone. And one of the bands that evolved out of that band was Graham Central Station, which was led by Larry Graham, the origi-



Kennedy's Kit



Drums: Pearl Masters Custom in orange burnish finish

- **A.** 6 1/2x14 steel Sensitone Custom Alloy or maple Masters Custom snare
- **B.** 10x10 tom
- **C.** 10x12 tom
- **D.** 12x14 tom
- **E.** 14x16 tom
- **F.** 16x20 bass drum

Cymbals: Zildjian

1. 14" hi-hats (Quick Beat top, Master Series bottom)
2. 15" K Custom crash
3. 22" K Custom medium ride
4. 16" K Constantinople crash
5. 18" K Constantinople crash

Hardware: Pearl, including an H985W hi-hat stand ("Has a hip spring-tension adjustment"), P2000B Eliminator bass drum pedal (single beater, belt drive, Radical Progressive Cam) with a medium spring tension. Entire kit mounted on a V-2L DrumFrame (ergonomic, reclined drumset mechanism)

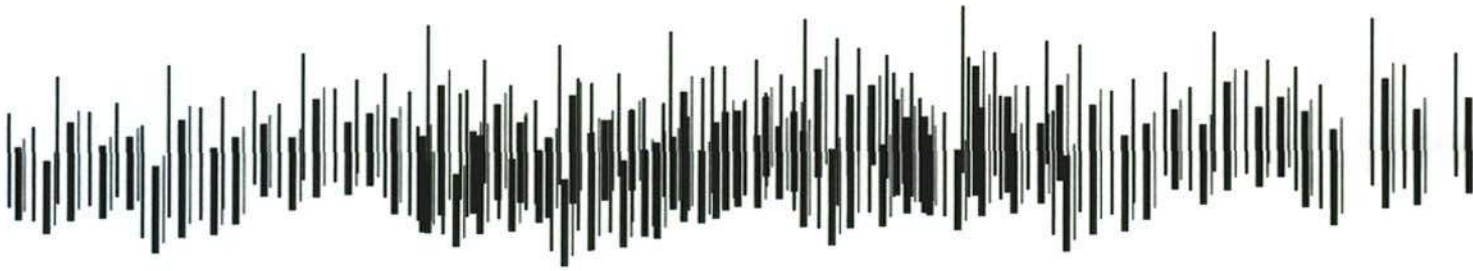
Heads: Evans ST or ST Dry snare batter, Hazy 300 snare side (tuning: bottom—medium tight, top—tight); Genera G2 (coated or clear) tom batter, Genera G1 (coated or clear) bottom (tuning: medium tight); Evans EQ3 bass drum batter, EQ3 Resonant front (tuning: medium loose)

Sticks: Pro-Mark Will Kennedy model

Microphones: Shure Beta 91 inside bass drum, Beta 52 outside; Beta 57/A on snare; Beta 98 B/S on toms; KSM 32/SL for overheads

Alterations: Drumkit configuration often changes, with a 16" tom positioned on the hi-hat side. Also, bass drum size varies depending on gig, from 16x18 to 16x22.

"My objective [for a solo album] was to create a musical environment that represents 'positiveness.' It's fun. It was fun to write, it's fun to play, and hopefully it'll be fun to listen to."



nal bass player for Sly. My brother, Hershall, played keyboards for that group. As a young man I had a behind-the-scenes view of a successful recording funk band. Plus there were other bands on the scene, big ones like Tower Of Power and Confunktion.

When I first started exploring Latin rhythms, I felt a strong connection between Latin and funk. They're just so closely related. I talk about this in my clinics and show the relationship between the way you play a funk groove and how by playing the same pattern—but by changing the attitude—you can play it with an authentic Latin feel.

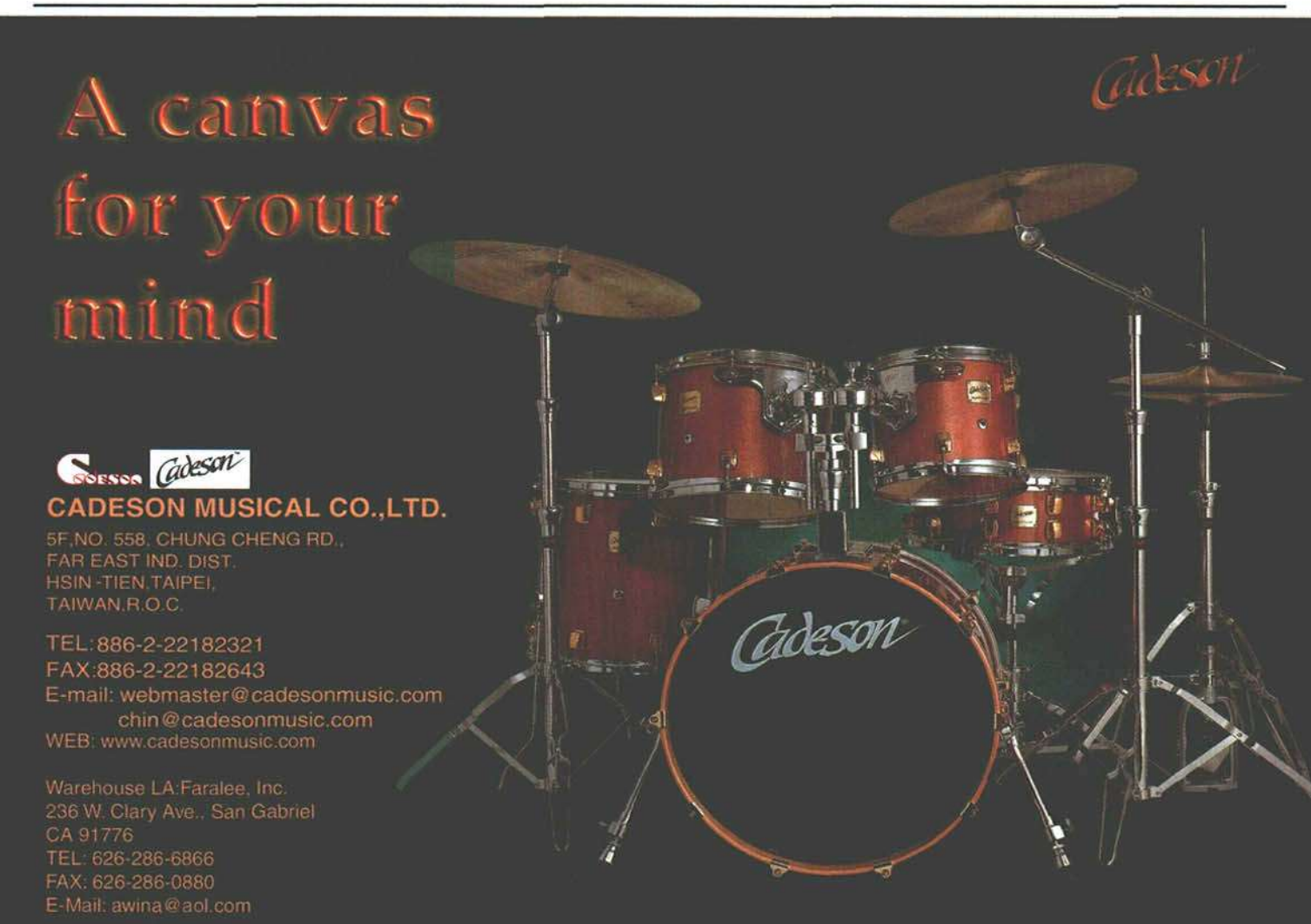
MD: I've heard you play a simple rhythm, like a repeating 8th-and-two-16ths pattern on the hi-hat, and have that feel so together that it almost sounds like a shaker.

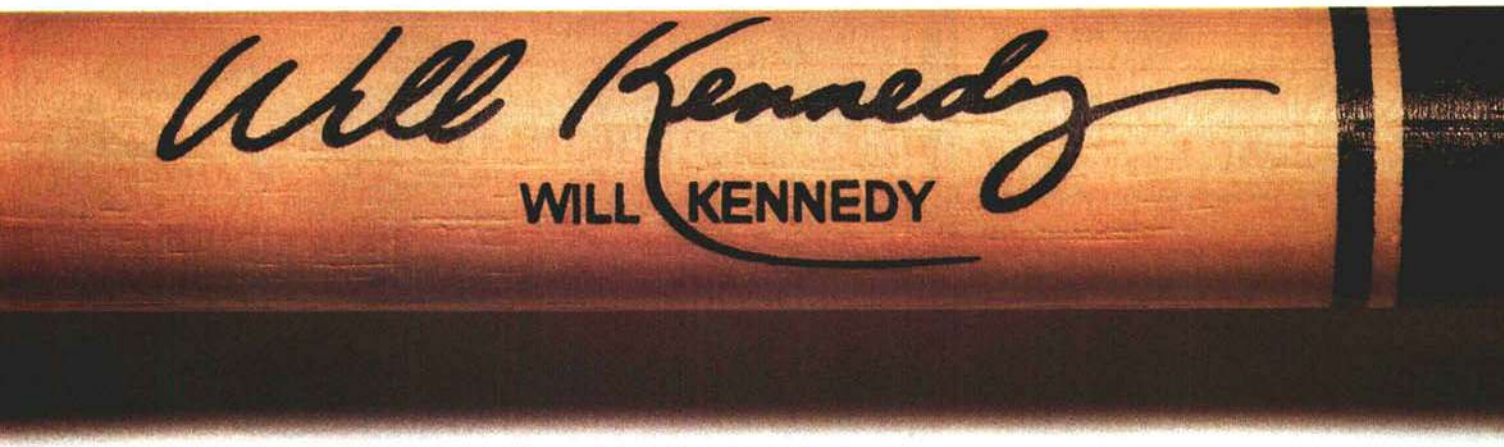
Will: That's it, that's an example of the connection between funk and Latin. I was very fortunate to have been given a lot of pointers over the years. Alex Acuna sat me down one time, I think during one of The Yellowjackets sessions that he played on, and we talked about Latin feel. He described it as the shape of an egg. If you roll a perfectly round ball down a board, you get an even roll. But if you roll an egg down the same board, because of its oval shape, you get this kind of loping, rushing and slowing down feel.

You mentioned an 8th-and-two-16th-note rhythm. That's a good pattern to work on to develop that loping-egg concept. Try tapping that out, but slightly delay the second 16th note. Be sure not to slow down the 8th notes on the prime beats—1, 2, 3, and 4. By delaying that second 16th note you get close to that loping feel. Eventually you'll start to hear it and be able to apply it.

MD: Your understanding of that adds so much authenticity to the groove.

Will: Authenticity is what you're striving for. Authenticity is important because it shows your maturity behind the instrument. It's cool to innovate and create new techniques and approaches, but if it's based on something that's rooted in the tradition, it





Graceful strokes. Nice fluid motion.

He even writes in jazz.

pro-mark

Autograph Series

www.promark-stix.com

© 2000 Pro-Mark Corporation. We use only non-endangered wood.

has a lot more meaning.

MD: Getting back to your quitting the Jackets, since it was your decision to leave, what was it that you were hoping to do career-wise?

Will: My first goal was to become a solo artist, which meant putting together a band and recording an album. Step one was to form The Will Kennedy Krew, a core group of musicians who would record my material. We did that, and now there's a new CD about to come out. I'm just overjoyed to be able to make a contribution, to make *my* statement.

MD: What's the material like?

Will: It's an instrumental project that I guess would fall into the category of contemporary jazz. I wrote music from my heart. The objective was to create a musical environment that represents positiveness and a joyous musical experience. It's fun. It was fun to write, it's fun to play, and hopefully it'll be fun to listen to.

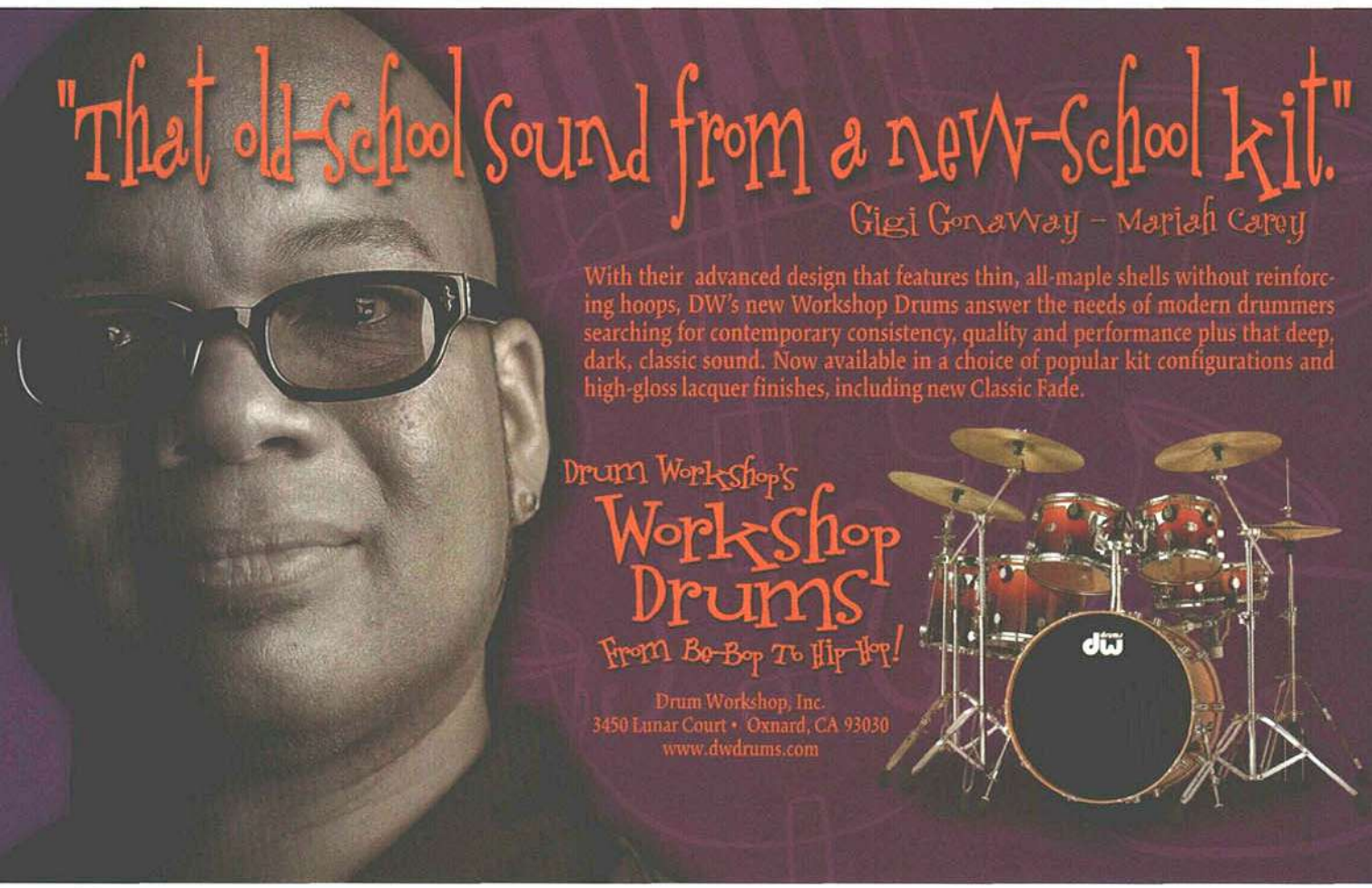
MD: Is the material related to the Jackets, or have you branched off in a new direction?

Will: After twelve years with the band, there's going to be some influence. Coming from my funk background, I've interjected a bit of that element into it a little more than where the Jackets were coming from.

I did have a similar philosophy in the creation of the music as The Yellowjackets, though; it was an open palette. While I had a general direction in mind, I wasn't afraid of incorporating odd time signatures or different musical styles. That stuff is all a part of me, and it seemed only natural to incorporate it.

MD: Of course, that might make it tougher to interest a record label or get radio play.

Will: That's true, but after some thought and prayer, I decided to put this record out



Includes the award-winning DM Pro module

CURT BISQUERA

Recording/Touring credits include Elton John, Seal, Tom Petty & the Heartbreakers, Bonnie Raitt, Tina Turner, Celine Dion, K.D.Lang and Little Richard.

DM PRO KIT™

Electronic Percussion System

www.alesis.com 800-5-ALESIS

©Alesis is a registered trademark. DM Pro and DM Pro Kit are trademarks of Alesis Corporation

ALESIS

CHAD SMITH'S
RED HOT FOOT
ONLY FITS ONE PEDAL.
PHOTO BY NEIL ZLOZOWER
PowerShifter
ELIMINATOR®
IF IT'S NOT AN ELIMINATOR,
IT'S JUST BEEN ELIMINATED.
Pearl

INTRODUCING THE INCREDIBLE NEW POWERSHIFTER ELIMINATOR PEDAL FROM PEARL.

CHAIN OR BELT DRIVE
You have a choice in drive systems, either double chain or steel reinforced belt. And, one pedal accepts both, so it's easy to change from one to the other.

INTERCHANGEABLE CAMS
From radically aggressive to full finesse, and every nuance in between, one push of a button replaces the cam and totally changes the pedal's performance to suit your needs. Each pedal includes all 4 cams.

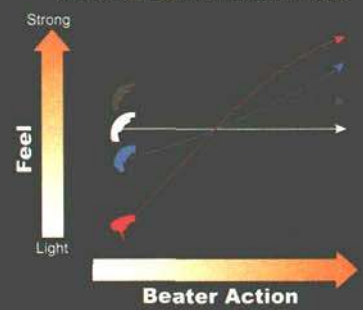
The Black Cam is Pearl's original Linear Action Cam. It offers great power and a very natural, well balanced, smooth continuous feel.

The White Cam is an Oversized Linear design also offering great power and balance, but with a slightly lighter feel and smoothness.

The Blue Cam is a very popular Off-Axis Progressive design. It starts with a light feel, but "accelerates" with greater speed and power upon impact with the head.

The Red Cam is the Radical Progressive. It's extreme off axis design offers great response to sensitive footwork, and the most radical force possible upon head impact.

Check the chart below to get a better idea of the action and feel of each of Eliminator's four cams.



Find your favorite cam, and then use Eliminator's "PowerShifter" movable footboard function to further fine tune the power and speed of the pedal.

TRACTION PLATE FOOTBOARD
This new concept in footboard design lets you remove and reconfigure each individual traction grip on the plate to suit your exact playing requirements. The Traction Plate is also reversible, so you can position the grip or slide of the pedal, at either the front or rear of the footboard.

Other great features include:
QuadBeater- 4 different beater surfaces on one beater.
Uni-Pressure Spring Clamp and Floating Spring Pendulum.
Independent beater and footboard angle adjustments.
Roller Cam Hoop Clamp. New Wide Tension Range Spring.
...plus much, much more.

Pearl
www.pearldrum.com

Will Kennedy

myself—at least at first. This whole thing with Internet commerce has proven to be quite beneficial for twenty-first-century musicians. I confess, there are some record companies that are putting an ear to the record; we're waiting to see what they come back with. But at this point we're putting it out ourselves.

MD: It'll probably be more profitable for you doing it that way.

Will: Amen! The record will be available through my Web site, willkennedy.com. Besides being able to place orders for the album, the site also has news about what I'm doing and what the band is doing, along with playing tips and that sort of thing.

MD: How did you go about writing the material for your record?

Will: I've been blessed throughout my career with being surrounded by incredible composers like Russell Ferrante and Bob Mintzer. You can't help but learn a lot about harmony, melodic content, and creating an effective musical environment for your song by being around them. But my basic approach is to create a positive vibe with the music. I'll sit down and experiment with chords or come up with a melody that I like that's singable, a melody that sticks in my mind for a while.

MD: And what starts the process? Are you walking around with a groove in your head? Do you sit down and play your kit and decide, "Man, I'd like to write something to this feel"?

Will: Sometimes it's stimulated by a rhythm or groove, but I don't have an exact formula. It usually starts with a melody, sometimes it starts with a groove, and sometimes it even starts with hearing *another* song, whether I'm 100% listening to it or kind of hearing it in the background.

MD: Good composers borrow....

Will: Oh yeah! [laughs] No, if hearing another piece of music inspires me to write something, well, that's a good thing. It stimulates or inspires another idea.

There was one other way the music was created on the record, and that was through collaboration with the other musicians. There was a point where the Jackets focused on writing material based on what we came up with by jamming—I think it was for the *Blue Hats* record. That was a pretty exciting way to create music, because we weren't dealing with it from a technical perspective. We were just letting our spirits run free. And that approach lends itself to writing songs that are more fun to play live. I wanted to do that for this project.

MD: So The Will Kennedy Krew isn't just a bunch of sidemen. You want this to be a band.

Will: Definitely. I learned from the Jackets experience that I really like a kind of family atmosphere. When musicians feel that they're a part of something, they give their all. My objective for this band wasn't to be the dictator of the situation. I'm certainly capable of writing all the music, but I really want a more open environment. I want to experience other people's creativity. I don't want it *all* to be Will Kennedy's perspective. And since I've been in the leader position, I'm learning that there's a lot of other responsibilities and work for me to do. I have to delegate, and doing that in regard to the creation of the music is no problem for me.

MD: And what about the playing? How satisfied are you with your performance on this record, the first one with your name on top?

Will: All of us crazy musicians are never totally satisfied with our playing. There's always that element. But I just recognize the fact that my ability to play the drums is a gift, and I'm so thankful with where my gift has taken me. This CD is just another opportunity, and it's a snapshot of where I am today.

I hate to admit it, but I'm really excited about my playing now, actually. Here I am, forty years old, with this toolbox of ideas—techniques, approaches, styles, feels—and I see how this toolbox has grown over the years and how there's so much more I want to add to it. That inspires me. I just want to keep adding to that toolbox.

MD: Were there specific things in the making of the record that challenged you?

Will: There's a song that's in a strange seven, and I haven't been playing in seven a whole lot lately, so that one kind of whooped me upside the head. The record also contains a bit more soloing from me than people have heard. That can be a fearful situation, performing drum solos on record. But I had such a good time—and it was such a joyous experience—that you

DRUMMING

defines us.

Wanna Play? REMO.

Rhythm and the sounds of rhythm are as integral to life as walking, breathing, or the beating of your own heart. In that way, drumming defines all of us. That's why Remo makes a complete line of drumheads, drums, and World Percussion instruments for both the consummate professional and the novice. No other drum company can say that. Remo products and innovations are built with the quality, consistency, and authenticity that have made us a world leader in professional and personal percussion.

So, whether it's your gig, or you just want to have fun or relax or improve your health and well being, with Remo percussion products you can do it all. You do want to play, don't you?

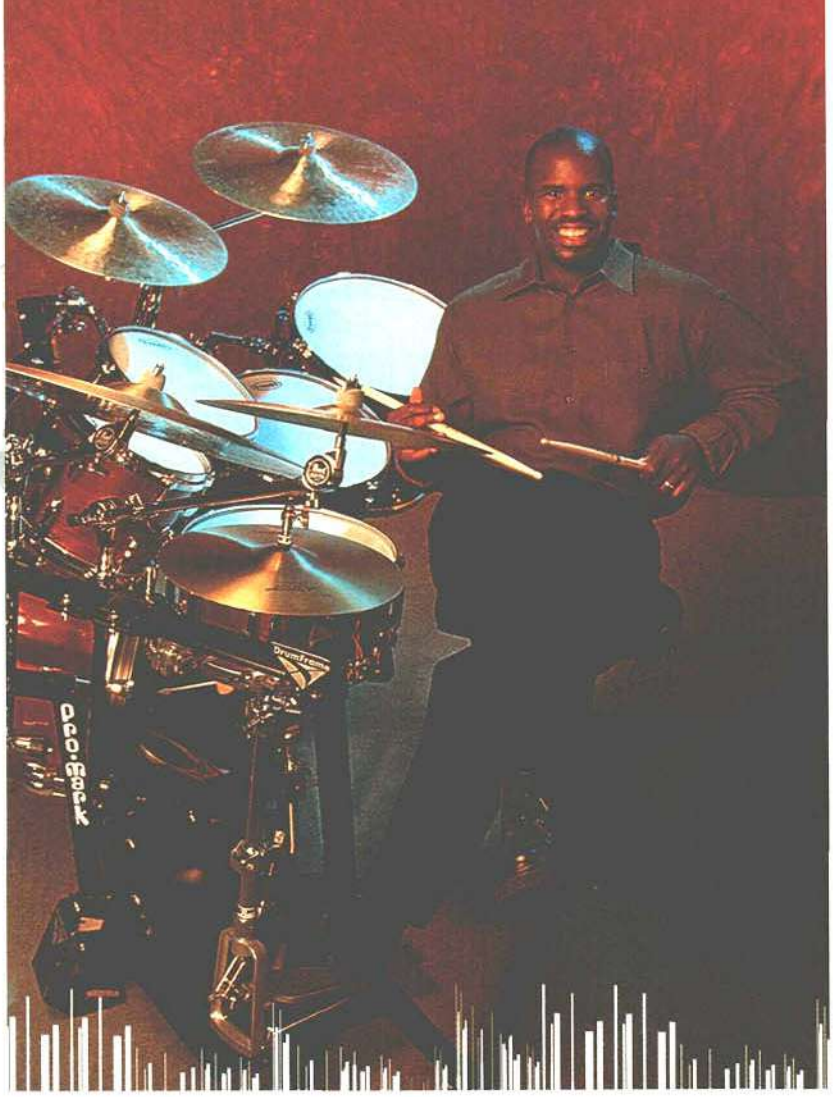
REMO USA

The World 's Drum Company

remo.com

- *Drumheads*
- *Drums*
- *World Percussion*
- *Kids Percussion*
- *Marching Percussion*

28101 Industry Drive • Valencia, CA 91355 USA



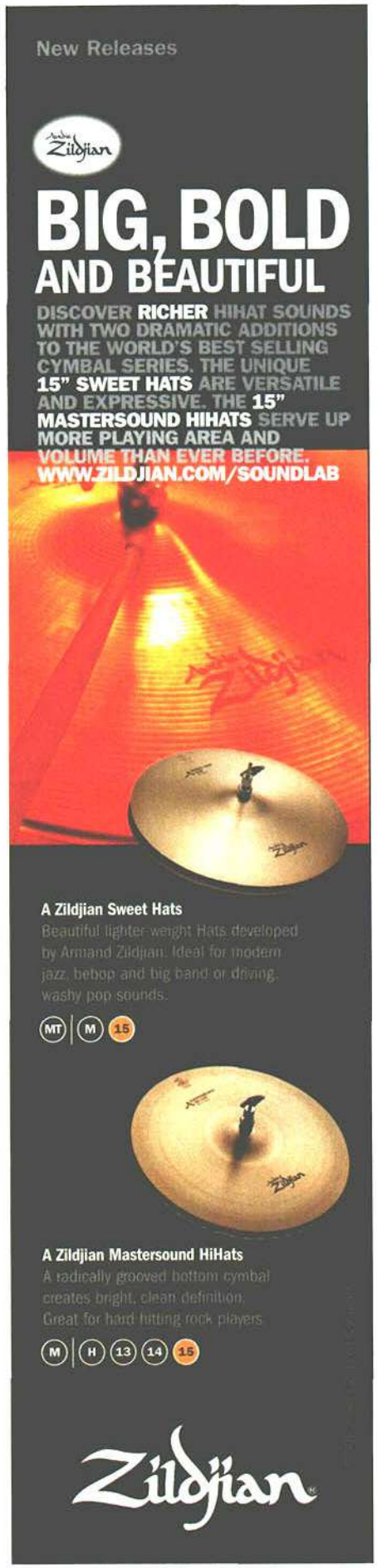
Krew Kuts

These are the recordings that Will says best represent his playing:

Artist	Album
Will Kennedy	Will Kennedy Krew
Yellowjackets	Blue Hats
Mike Davis	BoneTown
Bob Mintzer	One Music
John Patitucci	Another World
Yellowjackets	Greenhouse
Andy Narell	Slow Motion
Bobby McFerrin	Bang Zoom

...and these are the ones he listens to for inspiration:

Artist	Album	Drummer
Miles Davis	Nefertiti	Tony Williams
Mike Stern	Play	Dennis Chambers
Melvin Lee Davis	Tomorrow's Yesterdays	Vinnie Colaiuta
Al Green	I'm Still In Love With You	Howard Grimes, Al Jackson
Brian Blade	Perceptual	Brian Blade
Alex Acuna	Acuarela de Tambores	various
Sixun	Nomads' Land	Paco Sery
John Scofield	Still Warm	Omar Hakim



just do your job and speak your mind behind your instrument. If you do that, things come out the way they're supposed to.

MD: Speaking of soloing, you played one of the best drum solos I ever heard back in '91 on tour with the Jackets. It started softly on the ride cymbal—very fast jazz time—and you slowly built it dynamically as what you played became more complex. Your technique was excellent, but what was even more impressive was that you really sucked the audience in.

Will: Wow. I'm touched that you'd remember something like that.

MD: Well, most drum solos, I hate to say, are just a collection of licks. That solo was so much more. What's your approach to soloing?

Will: I think the real goal of playing free-form drum solos is to take the listener on a journey. One basic concept to start with is having some sort of form—a beginning, a middle, and an end. And there are several options that can occur in each of those sections. Usually the beginning should be something that draws the listener in, something that tweaks their interest. Sometimes it can be soft, sometimes it can focus on one area of the drumkit. Then that evolves into other elements of the journey.

From there you move to a middle section, where you have the opportunity to expand on the initial idea and explore different directions. Then that evolves to an end, which can peak with enormous volume, triple forte, or it can trickle down into silence or a tap on the edge of a cymbal. Dynamics are key. You have to shape it. It's really up to where you are spiritually or what your mood is at the time.

MD: Another point I've noticed about your soloing is your sense of patience. It seems as if you're absolutely calm and in control, very deliberate in your delivery.

Will: Patience is important, but that comes from feeling secure in what you're doing. A drum solo is very open-ended. You don't know everything you're going to play beforehand. It's a leap of faith. But if you do it long enough, or often enough, you really will be able to take your approach to another level, to take your experience to another level. Once you can do that, you'll take the *audience* to another level.

MD: How focused are you on the audience when you're soloing? Do you tune them out completely, or are you sensitive to their reactions?

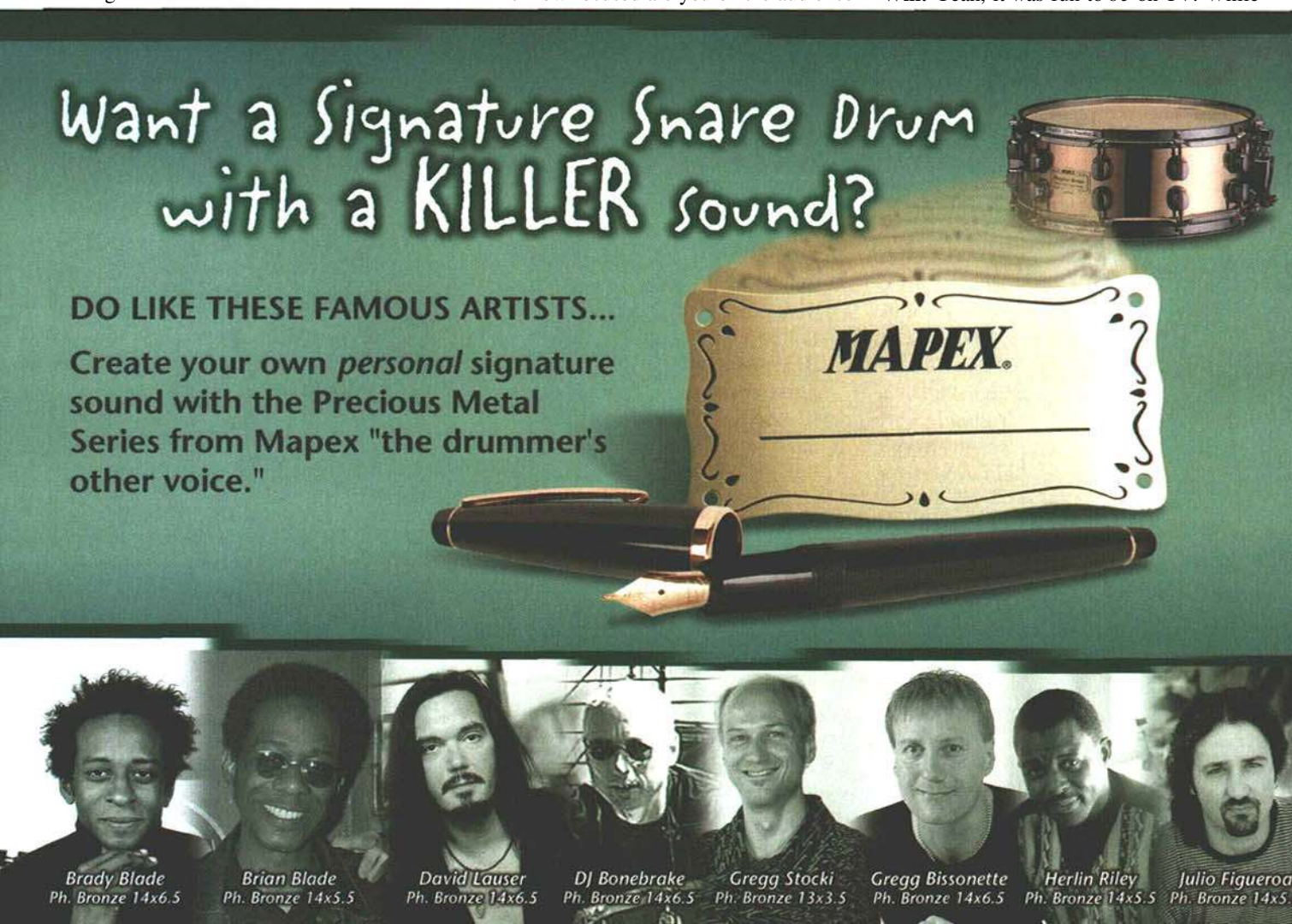
Will: There's a level of focus that has to occur, because if you're distracted by what's going on out there then you're not connected with your instrument and with what you're trying to say musically. I think it's rare that I look at the audience while I'm soloing. I really try to stay focused on creating an emotional and spiritual experience. I'm focused on what God is giving me to say and playing that through the instrument.

MD: That spiritual strength must be such a help. You always look completely calm when you're playing.

Will: If you only knew. My last Modern Drummer Festival performance a couple of years back is a perfect example. That particular day I was shivering in my boots. [laughs]

MD: Getting back to life after The Yellowjackets, one of the first things you landed besides your solo project was *The Martin Short Show*. It was fun to see you on TV.

Will: Yeah, it was fun to *be* on TV. While



it only lasted six months, it was still a great learning experience. The band was happening, too. Overall it was an incredible situation, playing every day and being able to stay at home—that's rare. Plus there I was, experiencing five or six months of television production. Then what do I walk into after that? The creation of a video, *Be A DrumHead.*

MD: And how did that come about?

Will: Bob Gatzen, the drum genius, spearheaded this video idea. He's been working closely with Warner Bros. developing their *Inspiring Drummer* series. Bob was the creative force behind last year's Dennis Chambers and Tony Royster video.

This video features Bob and me, and the concepts and production on this tape are very different from the usual drum instructional video. In fact, you can't really call this an instructional video. It's an *inspirational* video. I think that title really fits. And that was the objective. We set out to create an inspiring bit of information for folks who just want to play the drums. You'd be surprised at how many frustrated drummers there are out there, cats who for whatever reason weren't able to jump off with their drumming careers and ended up making a living doing something else. They still have that drumkit set up at home. This tape is for them.

The cool thing that I like about this video is, Bob and I really didn't take ourselves too seriously in our delivery on camera. We had fun. There are a few comedic elements on there. And there's a lot of playing, too. There are some featured songs that I play on as well as some duets that Bob and I play together.

MD: I've been hearing about some type of screen that you and Bob communicate through.

Will: That's one of the coolest elements of the video. Bob and I interact through this virtual screen. We even play duets through it. It looks really high-tech. I'm very proud of this tape, not only because it touches on some new topics for a drum video, but also because of its fresh production.

MD: I have an outline here of some of the topics you cover on the video. Let's run down some of them: "Spaceology."

Will: Spaceology is all about creating a practice environment that will inspire you. By this we're talking about things like monitoring your drums, proper headphone selection, lighting, and sound isolation.

One of the great practice tools available to us today is the play-along CD. But the research that was done for this project showed that a lot of drummers position their kits in front of the stereo, crank it up to 11, and hammer away. In our video we present an alternative, a way to monitor your drums and the music for the cost of maybe another drum. We show how to use a little four-channel mixer along with your CD player, a couple of microphones, and a set of headphones to create a much better-quality play-along experience. It's a little easier on your ears, too.

MD: What about "practice time management"?

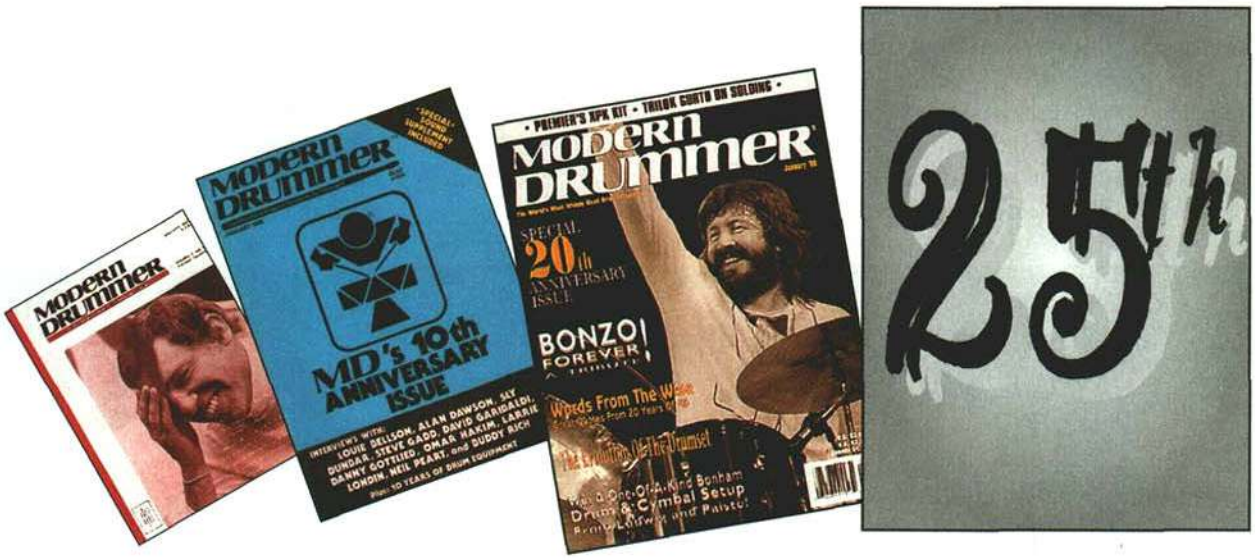
Will: A lot of drummers have a strong desire to play, but they don't really have a lot of spare time to practice. Practice time management, or "PTM" for short, offers drummers an opportunity to maximize their practice time by focusing on repeated sections of pieces of music, which we've created. That's included with the video on an accompanying play-along CD. The way it's organized allows drummers to improve

MODERN DRUMMER

The World's First Publication Exclusively For Drummers—Still Number One!

SPECTACULAR 25TH ANNIVERSARY ISSUE

COMING SOON! DON'T MISS IT!



SUBSCRIBE TODAY! (800) 551-3786

KEY CODE B-25

- ❑ **1 Year: $34.97** (SAVE 41% off the newsstand price)
- ❑ **2 Years: $56.97** (SAVE OVER 50% off the newsstand price)
- ❑ **Payment Enclosed** ❑ **Bill Me**
- ❑ **MasterCard** ❑ **Visa**

Card Number

Exp. Date

Signature

Name

Address

City

State Zip

Phone (optional)

Mail to: Modern Drummer Publications
PO Box 480
Mt. Morris, IL 61054

Rates good in US, Canada, and Mexico. For foreign delivery send $41.97 for one year, $79.94 for two years (US currency only). Add an additional $75.00 per year for air-mail. Please allow 6–8 weeks for delivery.

2001 A Drum Odyssey

What better way to be prepared for the year 2001 than with a Modern Drummer/Drum People Calendar!

This 16"x24" poster-size calendar features large playing shots of some of the biggest names in drumming, including: **Mike Portnoy, Simon Phillips, Manu Katché, Kenny Aronoff, Horacio "El Negro" Hernandez, Tommy Aldridge, Rick Marotta, and many others.**

The Drum People calendar is the perfect addition to your practice room. It's excellent for helping you keep track of your practice, rehearsal, and gig schedules. And the beautifully photographed action shots of some of today's greatest players will keep you inspired throughout the year.

This unique calendar is being produced in limited supply, and it's certain to be a hot seller. Be sure to order yours today!

Please send me_____MD/Drum People calendar(s) @ $19.95. (Price includes shipping and handling.)

NJ residents add $1.20 per calendar for local tax.

❑ Payment Enclosed ❑ Visa ❑ MasterCard

Total Enclosed $_____

Mail Coupon to:
MODERN DRUMMER
DRUM PEOPLE CALENDAR
12 OLD BRIDGE ROAD
CEDAR GROVE, NJ 07009-1288

Please make checks or money orders (in US funds) payable to Modern Drummer. Please allow 4 – 6 weeks for delivery.

To phone your order call: (973) 239-4140 9:00 AM – 5:00 PM EST.
To fax your order dial: (973) 239-7139

Name _____

Address _____

City _____ State _____ Zip _____

Phone _____

Credit Card # _____ Exp. Date _____

Signature _____

very quickly. It's a new idea that really works.

MD: How about the "evolution of the groove" topic?

Will: In "evolution" I talk about ways to come up with a new approach to basic grooves, beginning with its source or authentic form. For example, on the video I start out with an Afro-Cuban 6/8 and show how it can evolve from a very simple part into this unique groove that we demonstrate on a song called "6 For U."

MD: Several other topics listed on the outline for the *Be A DrumHead* video include "drum words"—enunciating important rhythms, "motorvation"—how to use idle time to work on technique, and "domesticating your ideas"—a system that helps weed out the dead wood from your drumming ideas. You're covering a lot of ground.

Will: And another innovative idea about this video I'm excited about is that we've come up with an accompanying Web site that will expand on these topics. Through beadrumhead.com, folks will be able to communicate with Bob and me. At the site we'll provide additional PTM exercises and pieces of music to work on. It will also allow drummers to communicate and interact with each other and talk about drums and the joy of playing drums.

MD: Another of the topics listed on the outline is something you're an acknowledged master of: ghost notes.

Will: I owe it all to James Brown's hit "Cold Sweat." It's a groove that's been played on so many songs since it was released back in the '60s. The basic groove utilizes ghost notes, which are played softly on the snare drum between the backbeats and hi-hat. Ghost notes, or "grease notes" as I like to call them because they grease up the groove, have been a part of drumming for a long time.

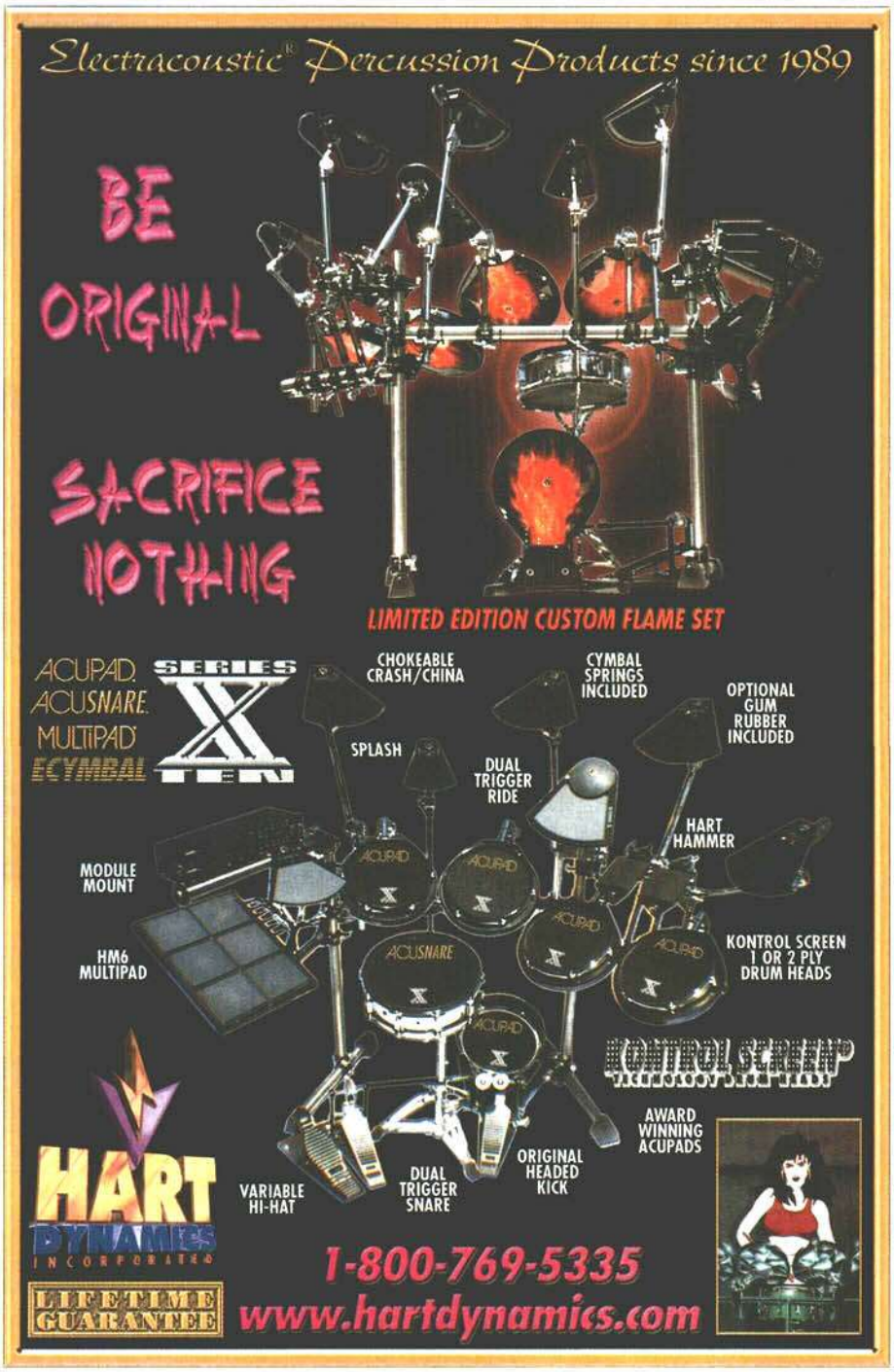
What I do on the video to demonstrate how effective ghost notes are is to play a groove using them, but then I exaggerate the volume of the ghost notes to show exactly where they're placed in the groove. Then I put them back at their right volume so you can hear how they affect the groove.

I have to admit that I didn't spend a whole lot of time studying ghost notes. It's just something that kind of grew naturally in my playing, because the use of ghost notes adds that bit of undercurrent to your groove. They add depth. They add that maturity to your pocket, too. I use ghost notes in everything I play—rock, funk, Latin, jazz, odd meters, you name it. I guess you could say ghost notes are a part of my sound.

MD: That's an interesting point: You do have your sound on the instrument. How does a drummer go about developing his or her own sound?

Will: I talk about this in my clinics. We're really in an interesting time in our craft right now, with so many fantastic educational videos and play-along CDs available. We now have the ability to examine a drummer very closely and cop what he's doing. But the trick is being able to create your own style, not just become a clone of somebody else.

I think we all need to find a way to develop our own voice. You have to get to a point in your development where you follow your own path and search out the things that bring out your magic. In the



New ALPHA

New PAISTE 802

MATCHED CYMBAL SETS

New ALPHA and New 802 are now available packaged as Matched Cymbal Sets. Even better, our legendary consistency in sound and function assures that your Alpha's or 802's will sound great as a set even if you get them individually.

New ALPHA and New 802 both feature our proprietary CuSn8 Bronze, also known as "2002 Alloy."

These cymbals might send you over the edge.

No matter what kind of player you are, professional, enthusiast or beginner, Paiste's New ALPHA and New 802 might just be the cymbals for you. They are affordable cymbals with plenty of professional sound and features. They feature a huge selection of models and sizes to cover a wide range of applications. ALPHA's are even crafted entirely by hand, just like our top cymbals. And 802's are made using our latest technology in value class cymbal manufacture.

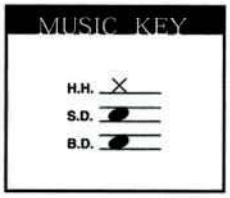
These cymbals offer you two ways to send you over the edge. If you are a player with professional needs, you can satisfy them with ALPHA's, which require only half the investment of top professional cymbals. If you're looking for budget cymbals, New 802's will offer you more satisfaction and sound quality for a modestly higher investment. Either way, New ALPHA and New 802 are unbeatable combinations of sound, quality and value.

For free literature and stickers please contact us: call 800.472-4783 or +714.529-2222, email info@paiste.com, visit our web site www.paiste.com or write Paiste America, Inc., 460 Atlas Street, Brea, CA 92821, USA

PAiSTe

CYMBALS SOUNDS GONGS

A Matter Of Will



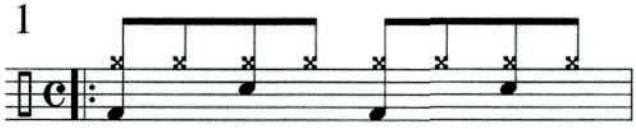
Besides being known as a very sensitive and musical player, Will Kennedy also has a reputation for having some serious chops. Here are a few of his "tricks of the trade," exercises that Will has come up with to help him develop his technical concepts.

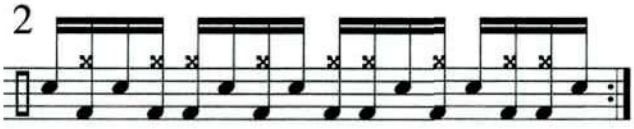
Master Of Illusion

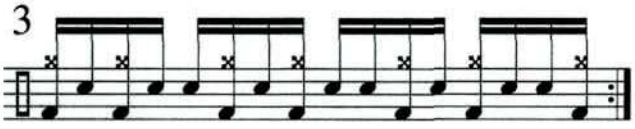
Many rhythms can sound more complicated than they really are. Below is an exercise that features a simple bar of time (example 1) and then four basic rhythmic ideas (examples 2-5) that create the illusion that the time signature has changed-although it remains the same.

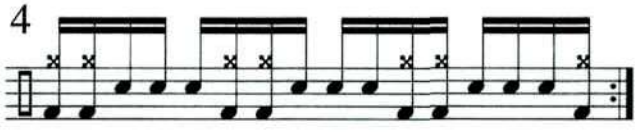
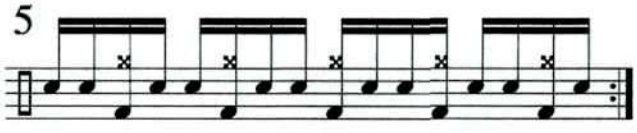
It's important to begin these examples at a slow tempo. Wait until they start to feel comfortable before playing them faster. You can also experiment by adding toms and cymbals to the patterns.

1



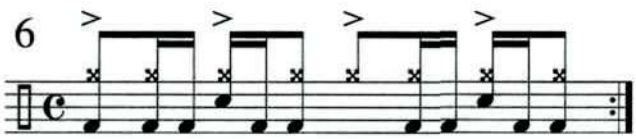
2

3

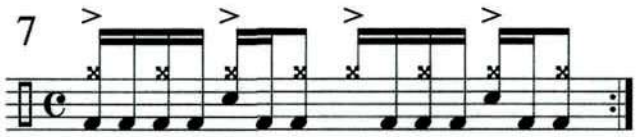
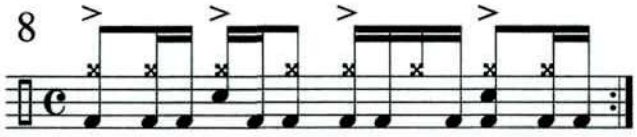


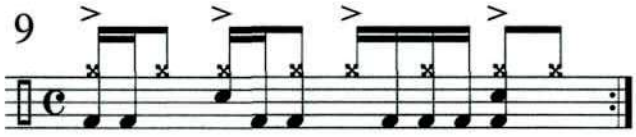
4

5

Rubber Bass Drum Leg

It doesn't matter if you play from your heel or your toe, these grooves will give your bass drum foot a workout. To get the true benefit of these exercises, always start slowly-and be slow to speed up! Oh, and no double pedals, please. (Okay, if you have to cheat, go ahead!)

6



7

8

9

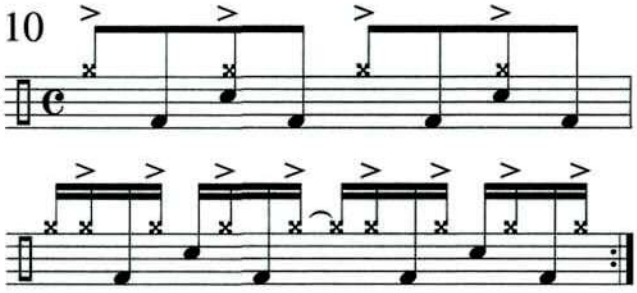


Independence Can Mess Up Your Afro

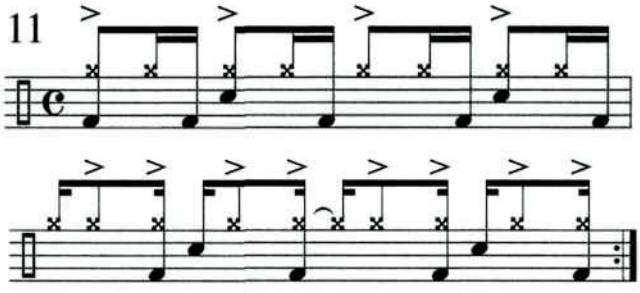
It's important to train your mind and body to be proficient in rhythms that demand independence. Below are three examples that will challenge your ability to play counter-rhythms against opposite limbs. Working on exercises like these will add depth to your performance and improve your rhythmic agility.

Take your time with these patterns, and be sure to emphasize the accented notes. As you become more comfortable with them, add in toms and other elements of your kit. Feel free to be creative.

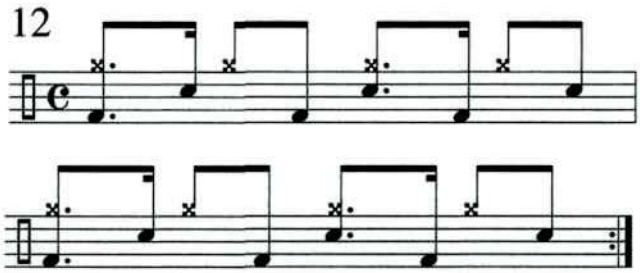
10



11



12



the cutting edge

end, an employer will hire you for that magic, that thing *you* offer. So that's the objective, that's the purpose for developing your sound.

MD: While you have impressive technique and a very original style, the things that really stand out about your playing are your touch and musicality on the instrument. Those are harder to develop than chops.

Will: Those are the things that matter the most. That's what we're playing—*music*. Granted, there are all sorts of techniques I've seen that I would love to add to my toolbox. But for the most part, when I'm playing, my objective is to support the music. And whatever I have to do, whatever I have to *not* play in order to get the song across, that's what I'm going to do.

MD: Let's stick with the topic of touch for a minute. You have a beautiful stroke when you play, almost as if you're caressing the drums. Can you offer any tips on developing that?

Will: It's a difficult thing to describe in words. The concept of touch is a little abstract. I think it's something that a player just needs to be aware of. It comes with experience, when you realize that there's more than one way to strike a drum or cymbal. You don't always have to slam.

The first step is just being aware of the concept of touch. Then I'd say you should start listening for it in great players. I can remember first seeing it in the drummer with that funk band I mentioned, Graham Central Station. His name was Willie Sparks, and he had a way of making contact with the drums that was very expressive, emotional, and even spiritual. When I saw that, I knew that's what I wanted to be able to do.

Later on, Tony Williams really set me on fire with the concept of touch. Talk about caressing the kit. He had total control over that. And when he'd play a single-stroke roll, something he was incredible at, he was so expressive with it, so musical. It was just an amazing thing to see.

MD: You're no slouch in the singles department either. When some guys play singles it sounds like a machine gun. When you do it, it's smooth.

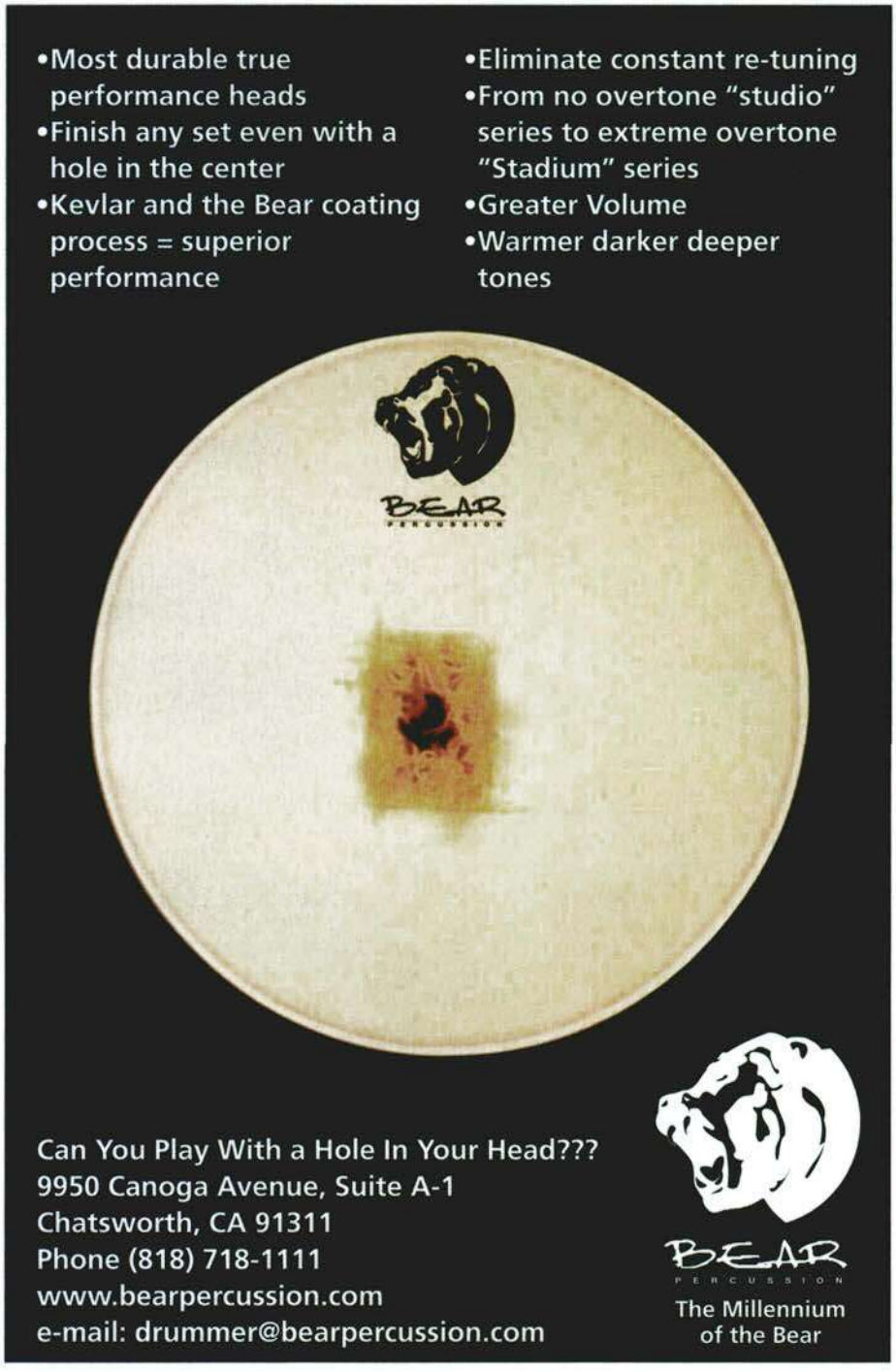
Will: Tony really planted that desire in me to want to be able to play a seamless single-stroke roll all around the kit. Once I got it together I found it to be a very useful rudiment, something that, applied tastefully, is pretty effective in almost any style of music.

MD: Any tips for developing a good single-stroke roll?

Will: It's just something you need to practice and focus on. Do a little bit with it everyday. I work on each hand separately as well as together, and I also like incorporating flams into single-hand exercises to make them more interesting.

There was a point in my career where I was looking for a way to make the job of drumming a little easier. I found myself working too hard, and it was because I was playing improperly. I was using my arms too much, hammering the kit, and not feeling all that good after a few days on the road. Eventually I began using the fingers more, employing what some people call a French grip, which is a thumbs-up approach that employs the fingers. That's a good grip for playing singles.

MD: Switching gears a little bit, you made



GREAT DRUM STICKS DON'T GROW ON TREES.

MAINLINE

837 Sandhill Ave. — Carson, CA 90746 — USA
Phone 310/715-6518 — Fax 310/715-6695

MD: Switching gears a little bit, you made a big change in your equipment a couple of years back. You were a longtime Sonor and Paiste guy, but then you jumped to Pearl and Zildjian. Why the switch?

Will: As musicians, we all evolve. We hear certain things we like that inspire us, certain sounds that we like, and we gravitate towards them. I got to a point where I realized I was hearing a different sound. It started with cymbals, then drums. It didn't happen at the same time, although in the public's eye it must have seemed like it did.

I totally enjoyed Paiste cymbals, and I think that was proven by the number of years I played their products. But I got to a point where I wanted to hear a certain character of sound and to have that certain feel that Zildjian cymbals have. Then I had an opportunity to meet with the folks at Zildjian. I walked in the door, took a look at some of the cool things they were doing, and for me it was like, "Wow! This is something I have to check out." The sound and feel of the cymbals just totally inspired me, so I made the change.

MD: And the switch from Sonor to Pearl?

Will: Again, I love Sonor products. I played their drums for several years. But I got to a point where I was very excited by the thought of doing clinics. Unfortunately, Sonor couldn't be as supportive to me in that area. Then I was performing at PASIC and had a chance to check out some of Pearl's gear at their booth. I was knocked out by the quality. And in talking with the folks at the company, I found that they were as interested as I was in getting involved with education and supporting my interest in doing clinics. I was thrilled to get on board with such a cool company.

MD: Judging by the ad campaign they created around you, they were certainly happy to have you.

Will: I felt very honored by that.

MD: Around the same time you made these product changes, you also embraced the DrumFrame, the recumbent drum-mounting system.

Will: I love it. Part of me has always been a rebel. I have that "go against the grain" sort of attitude. I'm left-handed playing on a right setup. I'm left-handed but right-footed! But I remember years ago seeing a drummer who played with Todd Rundgren. I can't remember his name, but he had this motorcycle drumset that was so cool.

MD: That was Willie Wilcox with Rundgren's band, Utopia.

Will: That's him. Well, ever since then I've been looking for some special way to set up the drums. When Bob Gatzen approached me with the concept for the Frame, I was interested, not only because I thought it looked cool, but because of the playing advantages it offered.

The whole idea of designing an ergonomic suspension system that's designed around the body's natural sitting position is so inventive. The concept just floored me. For someone to take the time to create a device that helps a drummer physically is just incredible. Bob will tell you that the first time I sat on it all I could say was, "Yeah, I'm in." It's really helped my playing and the way I feel at the drums.

MD: Speaking of the way you feel, I was wondering if you've had any drumming-related injuries after performing professionally for more than twenty years.

Will: No, I've been really blessed. I haven't had any back problems, like a lot of players do. But this reminds me of something that happened at the first Modern Drummer Festival I played back in '91. Billy Cobham was also on the bill. After I finished my spot, Billy got on my case in a big way. He just *dogged* me about how I was sitting. [laughs]

You probably remember that I used to sit really high, and because of how I had my ride cymbal positioned my left shoulder would stick up. I didn't really think about it. But let's just say Billy made me aware of it. I was literally walking off the stage, the crowd was all excited, and he got right in my face. [laughs] But I have to thank him for it. He was very concerned about me and the way I was playing.

MD: Maybe that tip has been one of the things that has helped you to stay healthy. At age forty you're still young, yet you've accomplished so much. That's got to feel good.

Will: Yeah, it does. I'm really thankful that my career has lasted as long as it has. And now I feel like I'm just beginning the next phase—a band, a video, a solo album. I'm enjoying every minute of it.

Small Drums That Deliver

www.feverdrums.com

Only drums patented with dual-wall shell construction

Revolutionary design provides smaller footprint/lighter weight without sacrificing tone and resonance

"...very impressive tone and resonance."
Rick Van Horn
Modern Drummer
May 2000 – Product Review

FEVER USA DRUM

Inquire about our special introductory offer

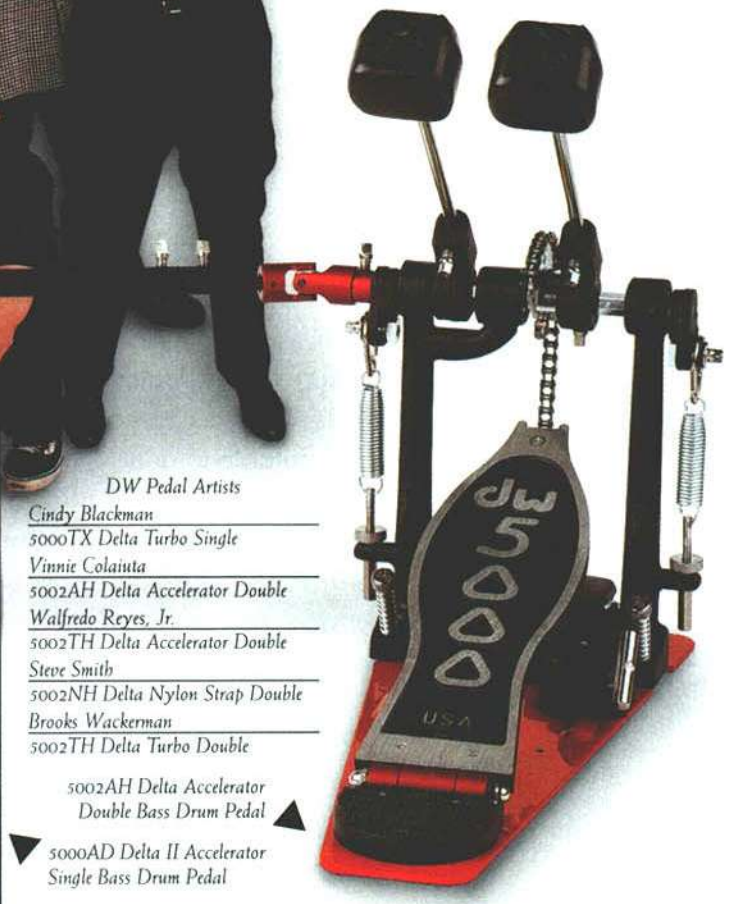
P.O. Box 5344 West Covina, CA 91791
PH: (909)396-1779 Fax: (909)594-5770

Custom Baby BeBop in: 12x6, 12x8, 12x12, 18x14 bd and 6x12 sd

DW 5000 SERIES SINGLE & DOUBLE BASS DRUM PEDALS

Control.

Power is good. Speed is good. So is strength. But, without control, what have you really got? That's why the 5000 Series Delta and new Delta II Single and Double Bass Drum Pedals from Drum Workshop are designed to provide the accuracy, sensitivity and reliability you need to be in total command of your drumming. From new advances such as DW's exclusive Delta Tri-Bearing System, which features super-smooth ball-bearings at the hinge, rocker and hex shaft, to a choice of time-tested models and drive systems, there's a DW Pedal that'll put you firmly in the driver's seat. Check them out at your local authorized DW dealer. Because, no matter how loud, fast or strong you play, with a DW Delta or Delta II bass drum pedal you'll never be out of control.



DW Pedal Artists

Cindy Blackman
5000TX Delta Turbo Single

Vinnie Colaiuta
5002AH Delta Accelerator Double

Walfredo Reyes, Jr.
5002TH Delta Accelerator Double

Steve Smith
5002NH Delta Nylon Strap Double

Brooks Wackerman
5002TH Delta Turbo Double

5002AH Delta Accelerator Double Bass Drum Pedal

5000AD Delta II Accelerator Single Bass Drum Pedal

dw

Drum Workshop, Inc.
101 Bernoulli Circle • Oxnard, CA 93030 • USA
www.dwdrums.com

The guitar might be the universally accepted symbol of rock 'n' roll, but, let's be honest, the drums are still the coolest instrument on stage. Then again, we don't have to tell *you* that. You've known it since you first saw Gene Krupa at the Savoy, Ringo on Ed Sullivan, Keith Moon at Woodstock, or Chad Smith at.. .Woodstock.

Maybe it's the physicality of it. Maybe it's the simple beauty of a four-piece jazz kit—or the sleeping thunder of a double-bass monster. Maybe it's the fact that when the power goes down, we're still rockin'. Whatever the attraction, one thing's for sure: We drummers interact emotionally with our instruments. We see or hear something we like, and—*BAM*—we gotta be able to hear it again, set it up at home, and bash the heck out it.

It's in that spirit that we approached this feature highlighting our favorite gear introduced within the past year or so. You're not going to see any bar graphs comparing features, prices, and sound quality here. No lists of available sizes and finishes. No company line about thin shells versus thick. What you *will* see are, simply, the coolest drum products available, the ones that made us sit up and go, "I gotta hear that again, set it up at home, and bash the heck out of it!" We have a feeling you'll react the same way.

Pearl Masterworks Drums

When you're shopping for a new drumset, going into a well-stocked shop is like being a kid in a candy store. All those kits, in different shapes, colors, and sizes. The process of deciding which line has *just what you need* can be simultaneously thrilling and frustrating. With its Masterworks line, Pearl has attempted to satisfy even the most specific of requests. You want custom drums, but from an established company that won't leave you stranded in East Bumblefunk, looking for a replacement part an hour before a gig? Masterworks offers you the ability to mix and match wood types, shell thicknesses, drum sizes, finishes, hardware, and head types—all in a professional-level package. Oh, and they sound pretty amazing too. Don't blame us if your decision-making process drives your girlfriend crazy and your drum dealer to drink.

How to buy: Pearl, (800) 947-3275, www.pearldrum.com.

Zildjian Oriental Crash Of Doom

With the enormous number of cymbal models available today, it's increasingly difficult for manufacturers to come up with unique sounds that are still usable as more than esoteric sound effects. Zildjian's Oriental Crash Of Doom is certainly unusual: Take a gander at its "dented" profile, and you'd be forgiven for assuming it got damaged in shipping. But no, that's the way it's *supposed* to look. Whack it with a 2B, and you might wonder how Zildjian channeled the soul of a thousand-year-old Chinaman into this 22" baby. That's their business; all you have to know is that this is one trashy, dark, low-sounding hunk of metal with a ton of attitude. Dennis Chambers had a hand or two in its design. That's appropriate, as Dennis's monstrous playing has been known to instill "doom" in onlooking drummers on occassion.

How to buy: Zildjian, (800) 229-8672, www.zildjian.com.

Roland HandSonic Hand Percussion Pad

In the future, drummers will merely have to imagine a groovy beat or intense fill. Tiny transmitters in our brain will signal a space-age drum machine, and the parts will be played with amazing precision, killer sounds, and, of course, an ungodly groove. Roland's latest futuristic percussion tool, the HandSonic, is so filled with neat features, you'll swear the future has already arrived. A one-piece, 10" e-pad housed within a drum machine with three hundred onboard sounds, the HandSonic is no less than a new percussion instrument. Its fifteen separate pads are pressure-sensitive, and can facilitate muting and pitch-bend, among other fun and useful effects. And dig this: A "D-Beam" controller senses when you wave your hand over it, adjusting the sound as you do so. Welcome to the future.

Now to buy: Roland, (323) 890-3700, www.rolandus.com.

Rhythm Tech Gig Tray

It's really not such a revolutionary concept: Basically, drummers collect knickknacks like shakers and drumkeys and specialty mallets that don't fit in a stickbag, and they need to keep them within reach during a gig. Being a creative lot, we bashers have thought up all sorts of solutions: A trap case to the left of our hi-hat...an extra (matching, please) floor tom...the floor itself. The gnomes at Rhythm Tech have devised a better solution: the Gig Tray, a small (but big enough), sturdy metal tray that clamps onto any cymbal stand and features a rubber grip pad for security, as well as a raised edge to prevent things like claves from rolling onto the floor. Oh, don't forget retractable hooks that handily hold tambourines and such, as well as small add-on side shelves that increase holding capacity. And it all fits in your beat-up trap case, which can now be stored offstage where it belongs, leaving you and your Himalayan yak toe-nail shakers lookin' good under the lights.

How to buy: Rhythm Tech, (800) 726-2279, www.rhythmtech.com.

Humes & Berg Companion Case

"Oh, my aching back!" You've probably bored yourself to tears whining that line, let alone your bandmates. Well, maybe it's time you did something about easing that drum load—or at least making it easier to move. Enter Humes & Berg's Companion Case, a heavy-duty trap case resembling a burly airport-style piece of luggage. Pop out the retractable handle, tilt it onto its wheels, and all of a sudden parking a few blocks away from a gig doesn't seem like such a dreadful thought. Stair glides make notorious underground venues like Under Acme or The Cooler seem so much...well...cooler. And the choice of sixteen colors will lessen the chances you'll mix up your case with those of the other clever drummers on the bill.

How to buy: Humes & Berg, (800) 348-9737, www.humes-berg.com.

Pearl Eliminator PowerShifter Bass Drum Pedals

Over the years there have been many attempts to improve and customize bass drum pedals. This year Pearl has taken the modern pedal a few steps further. These pedals are the bomb, with all the options you'd want.

Pearl's new Eliminator bass drum pedal incorporates their innovative PowerShifter system, which allows you to create different feels by altering the pedal's leverage. They've even made it so you can adjust the footboard's texture for personal taste. But what *really* makes this pedal unique is the revolutionary CAMeleon interchangeable cam system. Each differently colored cam provides a unique playing feel to the pedal. All you do is push the release button, remove the cam, and snap another one in its place. It's that easy. It's like having four different pedals in one. On double bass pedals you have the option to experiment with different combinations between the left and right pedal. Talk about customizing!

In addition to the many great features that these pedals offer, another important factor for us was how smooth and quiet they are. Recording engineers will love 'em. Pearl has really done their homework on this one. How to buy: Pearl Corporation, (800) 947-3275, www.peorldrum.com.

Paiste Spirit Of 2002 Snare Drums

When a snare drum is made of recycled Paiste 2002 cymbal alloy, it's already different from the norm. (Paiste claims that each drum contains the spirit of the many drummers who have played the worn-out cymbals, hence the name "Spirit Of 2002.") But when master drum builder Jeff Ocheltree is the craftsman, you get a lot more than "different." You get *unique.*

Each drum features cymbal-style lathing, gold-plated die-cast hoops, solid brass lugs that are tumbled and peened, hand-made copper badges, Pure Sound Percussion snares, and a Nickel Drumworks strainer. The drums are heavy, but their weight gives them power and projection combined with warmth and clarity.

Every aspect of the Spirit Of 2002 drums' construction and performance is at the top of the scale. Predictably, so is their pricing. But if ever the phrase "You get what you pay for" applied, this is that case.

How to buy: Paiste America, (800) 472-4783, www.paiste.com.

Bear Percussion Drumheads

If your impression of a *Kevlar* drumhead is that of a quarter-inch-thick slab that sounds like a kitchen countertop, Bear Percussion is here to expand your horizons. Their *Kevlar* heads have the endurance to take anything, to be sure. But the additional use of *Mylar* on some models, along with attention to acoustic performance as well as durability, gives these heads the sensitivity to be taken seriously across the musical spectrum. From classical to jazz to rock, Bear heads offer a viable—and valuable—alternative to today's "standard" plastic drumheads.

How to buy: Bear Percussion, (818)718-1111, www.bearpercussion.com.

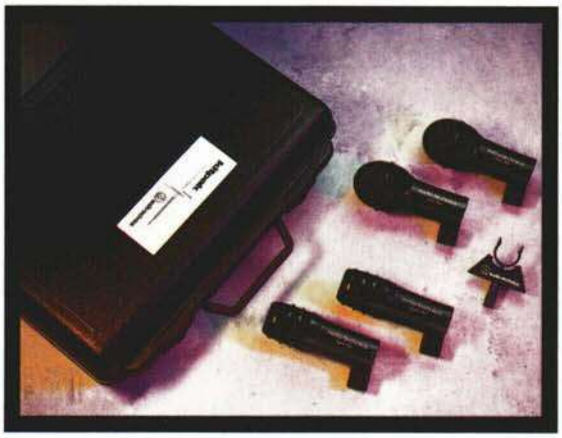
Hot Sticks Macrolus Series Drumsticks

Combining exciting visual appeal with some legitimate design improvements, Hot Sticks' Macrolus models are the most innovative drumsticks to come along in quite a while. Their visual appeal is provided by a foil wrap that is actually thinner than most lacquer or paint coatings. This wrap is available in hundreds of striking colors and patterns, from sparkles to holographies, and from simulated marble to rainbow stripes. A clear protective coating over the foil provides a really comfortable and secure gripping surface. In the center of each stick is the "Strike Zone," an area that has been compressed under six tons of pressure to make it extremely dense. This density adds durability and resistance to rimshot wear. Overall the sticks are visually exciting, well made, and eminently playable. Why not pick up a couple pairs and add some color to your playing?

How to buy: Hot Sticks Manufacturing, (228) 467-0762.

Audio Technica
KitPak Drum Microphones

Audio Technica's KitPak is the first product to address the need for entry-level drum mic's. Packaged as a set, it consists of two snare/tom mic's and two kick/floor-tom mic's (with cables), all contained in a sturdy plastic carrying case. And the whole thing is priced at only $259. The KitPak mic's weren't developed for professional recording or sound reinforcement (although they might be just the ticket for someone looking to make home demos on a budget). But for working club drummers making the transition into live drum miking, they offer respectable acoustic performance that won't break the bank. How to buy: Audio Technica US, (216) 686-2600.



Yamaha DTXPRESS Electronic Drumkit

Yamaha's DTXPRESS brought contemporary electronic percussion technology into the realm of the "affordable." Offering a complete five-piece kit (with sound module, mounting rack, and cables) at a street price in the three-figure range, the DTXPRESS addresses the burning desire of drummers to experiment with electronics (or to simply practice quietly) without having to mortgage their homes. With over a thousand "tweakable" onboard sounds, plenty of editing capability, functional hardware, and an easy-to-understand manual, the DTXPRESS is an outstanding value. It might not be the e-kit for a studio pro, but it has a lot to offer to everyone else. How to buy: Yamaha Corporation of America, (714) 522-9011, www.yamahadrums.com.

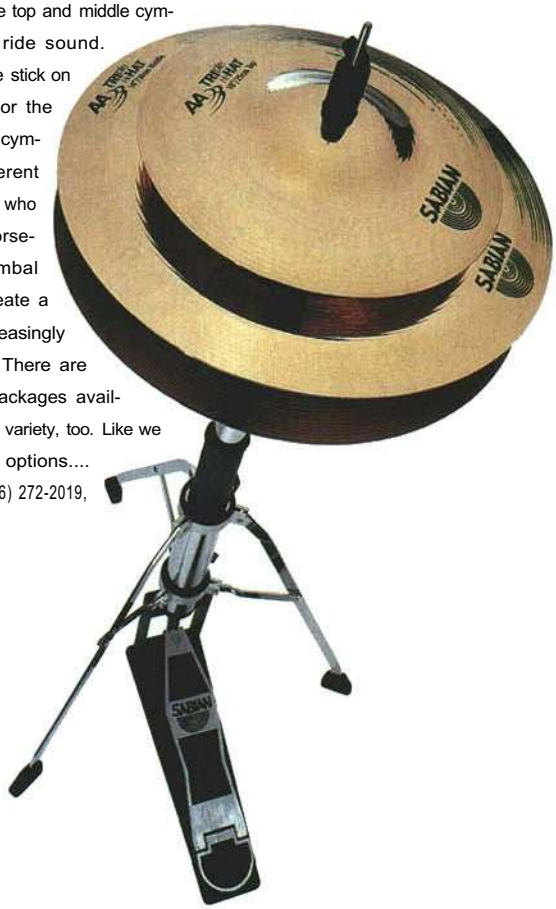
Drum Workshop 6710 Flush Base Cymbal Stand

The DW 6710 has a somewhat "historic" look, because it reaches back about four decades for its design. However, the idiosyncrasies of its compact-but-sometimes-fragile ancestors have been eliminated. Instead, what you get is a lightweight stand with all the high-tech, state-of-the-art functionality for which DW is famous. The flush base can sneak under the legs of some of your other stands for easy positioning. The filter is the same as that found on DW's 9000 series, with a big T-handle and a locking key rod. The height joints feature nylon sleeves to eliminate the annoying rattles and tube scarring that '60s-era stands were prone to. And it all weighs in at just *under* four pounds. Weekenders—and anyone who appreciates a lighter trap case—take note! How to buy: Drum Workshop, (800) 453-7867, www.dwdrums.com.

Sabian Triple Hi-Hat

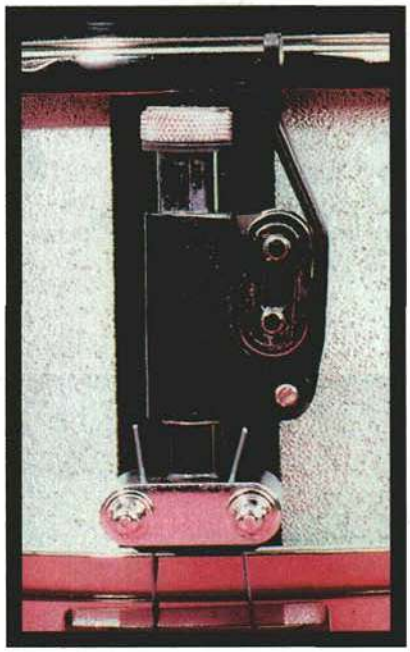
Sabian's Triple Hi-Hat offers drummers a new way to approach this important element of drumset playing. It employs some nifty mechanical engineering and some special cymbal designs to create an impressive array of musical options.

With a fixed "middle" cymbal and top and bottom cymbals that move in opposition to each other, the Triple Hi-Hat can produce a *powerful* "chick" sound. Angling the stick to strike both the top and middle cymbals adds meat to a ride sound. Playing with the tip of the stick on either the top cymbal or the outer edge of the middle cymbal creates totally different sounds. And for those who don't need as much horsepower, the middle cymbal can be removed to create a more traditional (but pleasingly quick) "double" hi-hat. There are currently two cymbal packages available for even more sonic variety, too. Like we said: options, options, options.... How to buy: Sabian Ltd., (506) 272-2019, www.sabian.com.



Nickel Drumworks Snare Strainer

Greg Nickel's Piston-Action snare strainers sneaked onto the drum market a short time ago, and quietly revolutionized the way snares are held on drums. Don't take our word for it; check out the number of "boutique" snare-drum customizers (and at least one major high-end brand) who are installing Nickel strainers on their drums. As a result of their high-tech engineering and state-of-the-art materials, Nickel strainers are exceptionally smooth, totally silent, solid, and reliable. In short, they represent a quantum leap forward in an area of drum design that has remained virtually unchanged (aside from cosmetics) in a generation. How to buy: Nickel Drumworks, (206) 788-0524.



Wuhan Western-Style Cymbals

The Wuhan name is legitimately famous for authentic China cymbals. But their new line of Western-style cymbals might soon gain the same fame. It offers professional cymbals that can go head-to-head with those of the major brands in terms of performance and application. But the Wuhans also retain a unique character that sets them apart from the competition. And they do all this at prices significantly lower than those of other comparable cymbals.

The initial model line is very simple, focusing on quality rather than quantity. And it carries an impressive warranty: Any cymbal that breaks for any reason will be replaced within one year from the date of purchase—no questions asked. This is a one-time offer per cymbal; they won't give you a new splash every other Friday. But it's still a heck of a deal.

With great sounds, great prices, and a great warranty, Wuhans are likely to become (you'll pardon the pun) a hit among sound- and budget-conscious drummers.How to buy: Universal Percussion, (800) 282-0110, www.universalpercussion.com.

Mapex Mars Pro SE Micro Drumkit

The last couple of years have seen drummers move towards smaller, more portable kits. To meet this demand, many of the majors have come up with their own take on the mini-kit. While these new sets are all quite innovative, for our money, Mapex's Mars Pro SE Micro kit is the hands-down winner.

Mapex's Micro isn't the smallest mini-set available. The snare drum is a slightly smallish 5x13, toms come in a squat 5x10, 6x12, and 7x14, and the bass drum is a common 16x18 or 16x20. But it may be the best-sounding; these drums sound phat—and boy did we have fun playing them. The quality construction, ease of set up (nice tom mount), and beautiful finishes also won us over. All of that, and a very reasonable price tag to boot. ($1,480 list for five-piece.) How to buy: Mapex USA Inc., (888) 627-3987, www.mapexdrums.com.

Tama 1st Chair Backrest Throne

Drum thrones with backrests have been around for years. But Tama's 1st Chair is one of the first to be truly portable—and very comfortable as well. Plus it's loaded with cool features: a nicely proportioned bicycle-seat design, a detachable backrest that adjusts up and down *and* forward and back, a heavy-duty bracket that allows the seat to either swivel or lock into position, an available cloth top to eliminate moisture, and an innovative design for fast height adjustment. It's one of the sturdiest and most comfortable drum thrones we've ever sat on. How to buy: Tama Drums, (800) NOW-TAMA, www.tana.com.

Paiste Dimensions China Cymbals

Introduced last year, Paiste's Dimensions line is the direct descendent of their 2002 and Traditionals lines. In a nutshell, it's the 2002 alloy (glassy sound, good projection) combined with the mellowing production techniques of the Traditionals (warm timbre). The line offers an impressive new selection of sounds with great quality for the price.

While we liked many of the individual models found within the line (including the focused Dry Ride), the Dimensions Thin Chinas are outstanding. Available in 16", 18", and 20" sizes, these babies are *very* thin, have flat bells, and are best mounted upside down. All three sizes sound beautiful—the perfect combination of smoky, Chinese mystery and penetrating modern technology. Some of the best-sounding Chinas we've played. How to buy: Paiste America Inc., (800) 472-4783, www.paiste.com.

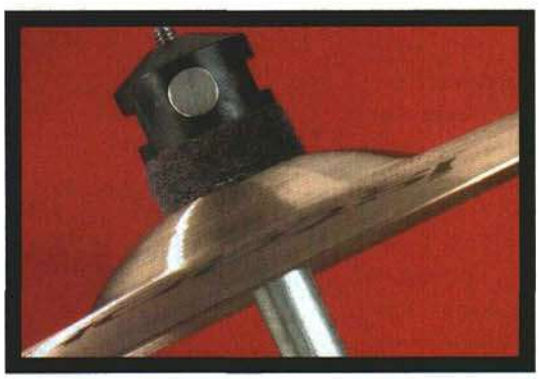
Metrophones Isolation Headphones

When drummers practice along with a metronome, a drum machine, or recordings, most wear headphones. But unless they're closed-ear models, the sound level of the drums can overpower the music coming through. Of course, there are closed-ear headphones available, but they either don't block out enough of the sound of the drums or they "color" the sound. Metrophones Isolation Headphones solve all of those problems. Best of all, their design makes the drums sound fantastic.

Metrophones combine high-quality stereo headphones with liquid-filled cushions. These cushions block out the unwanted volume of the drums, giving you a nice mix between drums and recorded music. They also feature a removable stereo line-in cord and an optional built-in metronome system. Superior comfort, quality, and amazing sound combine to make the Metrophones the best headphones for *drummers* on the market today. How to buy: Big Bang Distribution, (800) 547-6401, www.bigbangdist.com.

Slicknut Cymbal Fastener

The Slicknut is a silver bullet aimed at the age-old hassle of fumbling with—and often losing—wingnuts during cymbal set-ups and break-downs. (Don't you just *hate* that?) Available in models to fit different cymbal-stand threads, Slicknuts feature spring-loaded push-button release mechanisms that make putting them on and taking them off stands quick and easy. Better yet, a set screw on each Slicknut's top can be tightened to keep the button from releasing at all, thus preventing the cymbal from being removed from the stand. A nice touch of security in an insecure world.



The Slicknut isn't cheap; various models sell for between $19.99 and $29.99 each (less when purchased "in bulk"). But to save time, shed an age-old irritation, and reduce worries about being ripped off, they're worth the investment. How to buy: MD Custom Accessories (dba Samson Fasteners), (603) 329-4313, samsonfastener@mediaone.net.

Aura Sound Bass Shaker

More and more performers are using in-ear monitors these days, which is a good thing. It promotes cleaner sound mixes, and it increases hearing protection. But many drummers have found that one thing in-ear monitoring can'f provide is the physical sensation—that "kick in the butt"—created by the sound of a bass drum coming out of a large monitor speaker.

The Aura Sound Bass Shaker and Amp *75* combine to convert low-end sound signals into physical vibration. The Shaker attaches to the shaft of a drum throne, and provides the physical "feel" of low-frequency sounds. You don't hear more bass in your ears, you literally feel it through your seat. It's a "psycho/physiological satisfaction thing" that feels really good! How to buy: Aura Sound, (310)643-5300.

Honorable Mentions

Vater Cymbal Sticks

Vater came up with the smart idea of offering a line of sticks that have the same contour, weight distribution, and feel, but each with a unique tip shape. Four Cymbal Sticks models are available: Teardrop, Acorn, Ball, and Oval. This range allows you to draw many different sounds out of a ride cymbal with what *feels* like the same stick. When they decided to make the sticks out of high-quality (and lighter-weight) maple, they created a winning combination. How to buy: Vater Percussion Inc., (781) 767-1877, www.voter.com.

Shure Beta 91, Beta 98, And KSM32 Microphones

Shure recently upgraded some of their best drum microphones—and created a brand-new one. The Beta 91 is easy to place in a kick drum, and produces a clear, natural sound. The Beta 98 is very compact and versatile, sounding good on just about everything (especially toms). And the KSM32 is the Rolls Royce of Shure products, and one of the most impressive microphones we've seen in a long time. How to buy: Shure Brothers Inc., (800) 25-SHURE, www.shure.com.

Tama Fast Clamps

Although Tama clamps have been around for years, they recently came up with a clever improvement that we think is neat. By incorporating the mechanics of a clothespin, Tama has made their fast-clamps quicker and easier to attach. Very cool! Where to buy: Tama www.tama.com.

Roland V-Custom Kit

Electronic drumkits have never been the same since Roland introduced the V-Drums a few years back. Earlier this year they packaged the V-Drums' revolutionary COSM modeling-based drum editing capabilities and specially designed mesh heads into a smaller version, the V-Custom set. Always on the cutting edge, Roland has done it again, giving us a drummer-friendly interface with great sounds, an onboard sequencer, and more-all in a lightweight, compact, electronic kit. How to buy: Roland Corporation, (800) 386-7575, www.rolandus.com.

Spirit Snare Drums

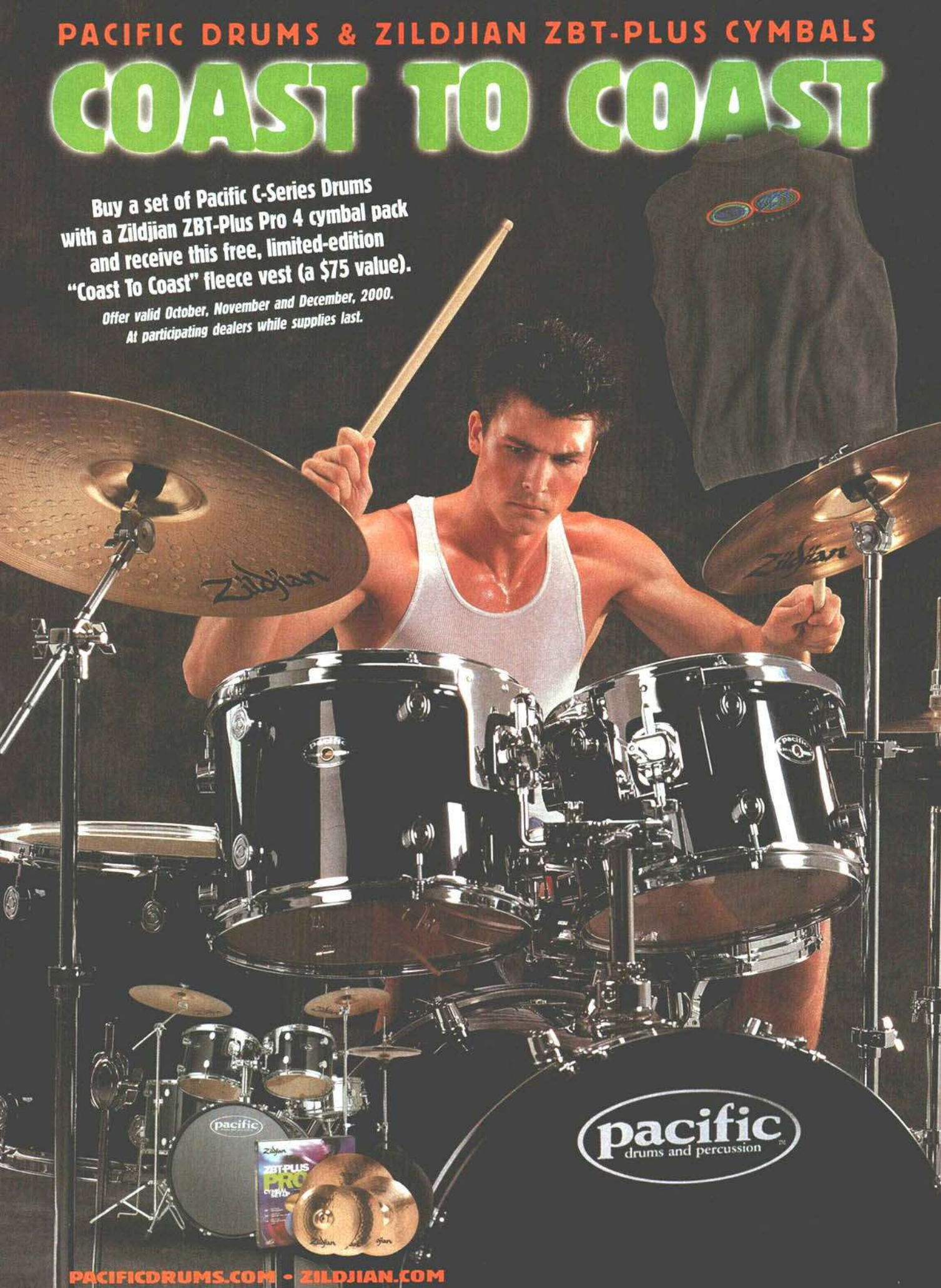
Sometimes the old ways are the best ways. Drums started out as hollow logs, and there's definitely something to be said for the sound of a single, resonating piece of wood. At least, that's what Spirit Drums of Australia thinks. So they make snare drums (and drumkits, for that matter) that are bored out of a single section of a tree trunk. While not the only such drums in existence, Spirit's snares are the only ones made of ironwood, which is twice the density of maple and fifty percent denser than jarrah. This characteristic gives the drums a distinctive combination of resonance, snare sensitivity, power, dynamic range, warmth, and high-end crack. And they *look* great, too: earthy and natural, reflecting their hand-made, out-of-the-bush heritage. How to buy: Spirit Drums, (011) 61-7-4039 0961, www.spiritdrums.com.au.

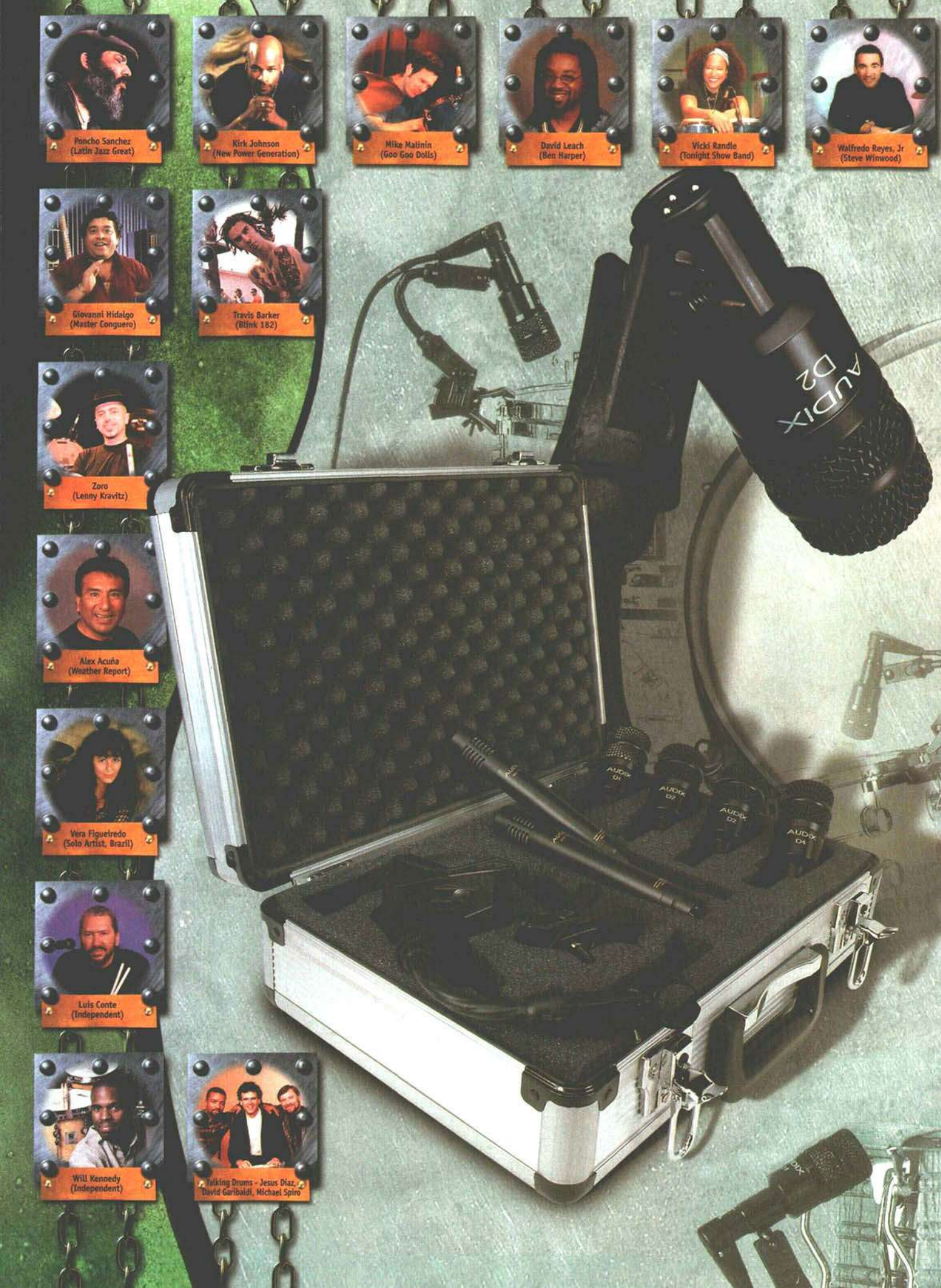
JohnnyraBB RhythmSaw Drumsticks

In the last few years we've seen an increase in the number of "alternative drumsticks" being added to our stick bag. Drummer Johnny Rabb has come up with a cool way to cut a groove into this market: the RhythmSaw. A cross between a traditional drumstick and a guiro, this stick's unique design features a fattened center section that's deeply serrated. Staying in tune with the popular sounds of today, Johnny has come up with a way you can add deejay-type scratching effects to your beats by dragging the stick across the rims of your drums, hi-hat, cowbell, or tambourine. Well done, Johnny! How to buy: JohnnyraBB Drumsticks, (800) 341-RABB, www.johnnyrabb.com.

Pearl Rhythm Traveler Drumkit

It packs up in an easily portable Chinese-box kinda way. It comes with a set of mesh heads, which allow you to practice silently without losing that real-head feel. It's single-headed, so there's that retro-cool angle. And it's an honest-to-goodness full-size drumset, so you won't feel silly while you're trying to cop double-bass chops. (And since it all fits in the trunk of your car, you can finally offer that cute college deejay a ride home from the gig without having to ask her to hold your snare drum in her lap.) Think of it as a dating improvement program for drummers—that rocks. How to buy: Pearl (615) 833-4477, www.pearldrum.com.


PACIFIC DRUMS & ZILDJIAN ZBT-PLUS CYMBALS
COAST TO COAST
Buy a set of Pacific C-Series Drums with a Zildjian ZBT-Plus Pro 4 cymbal pack and receive this free, limited-edition "Coast To Coast" fleece vest (a $75 value).
Offer valid October, November and December, 2000. At participating dealers while supplies last.
Zildjian
pacific
drums and percussion
PACIFICDRUMS.COM - ZILDJIAN.COM


Poncho Sanchez
(Latin Jazz Great)
Kirk Johnson
(New Power Generation)
Mike Malinin
(Goo Goo Dolls)
David Leach
(Ben Harper)
Vicki Randle
(Tonight Show Band)
Walfredo Reyes, Jr
(Steve Winwood)
Giovanni Hidalgo
(Master Conguero)
Travis Barker
(Blink 182)
Zoro
(Lenny Kravitz)
Alex Acuña
(Weather Report)
Vera Figueiredo
(Solo Artist, Brazil)
Luis Conte
(Independent)
Will Kennedy
(Independent)
Talking Drums - Jesus Diaz,
David Garibaldi, Michael Spiro
AUDIX
D2
AUDIX
D1
AUDIX
D2
AUDIX
D2
AUDIX
D4

The Ultimate Drum Mics

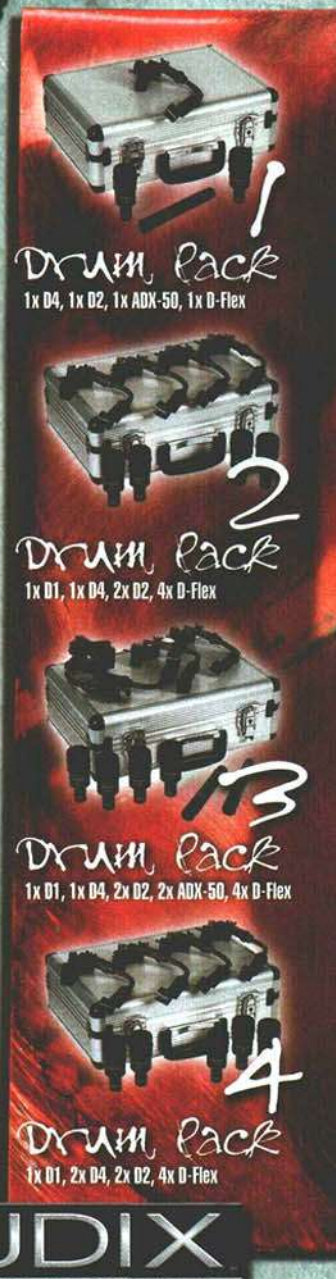
TAKE CONTROL OF YOUR SOUND

Finally, microphones developed specifically for percussion players and drummers who refuse to compromise. Clear, natural, and undistorted, Audix mics get you right to the heart of the mix with consistent, high quality sound. Designed to handle *every* type of percussion application, Audix mics provide *definition* for each of your instruments.

In fact, Audix wrote the book on miking drums and percussion.

Now available in 4 unique packages, the world's ultimate drum mics can be yours at a substantial savings!

For a participating dealer near you, call 800-966-8261.



www.audixusa.com

D-1 Snare, bongos, quinto, high-hat

D-2 Rack toms, congas

D-4 Floor tom, kick drum, djembe

ADX-50 Overheads, cymbals, goodie table, toys

AUDIX
PERFORMANCE IS EVERYTHING

CALL: 503-682-6933 FAX: 503-682-7114

Audix Corporation PO Box 4010, Wilsonville, OR 97070 In Canada, Cabletek Electronics LTD, 604-942-1001 fax 604-942-1010

© Audix Corporation 2000. All rights reserved. Audix and the Audix logo are trademarks of Audix Corporation.

REDEFINING GIRL POWER

Kid Rock's Stefanie Eulinburg

by Waleed Rashidi

On the road with a virtual traveling testosterone exhibition, Stefanie Eulinburg is proof that even in the grueling, physically challenging, male-dominated arena of heavy rock drumming, gender differences can't be heard—especially over the massive PA mains of the *Summer Sanitarium tour.* The tour includes one of the reigning heavy-hitting kings, Metallica's Lars Ulrich, plus the likes of KoRn, Powerman 5000, and System Of A Down. As the drummer of Twisted Brown Trucker, Kid Rock's backing band, Eulinburg was well aware of what she had stepped into.

Predicatably, the audience demographic of the tour consists mainly of younger, aggressively minded males moshing their angst out to the thumping beats and crunching guitar riffs. But Eulinburg is content with stepping forward and declaring herself an ambassador to the sparsely populated region of heavy-hitting female rock drummers. Best of all, Stefanie is not afraid to encourage—let alone challenge—more females to step up and join the ranks of the few that she can align herself with (namely drummers like Martina Axen from Drain STH or Samantha Maloney of Hole/Motley Crue fame).

With the power of multi-platinum success from Kid Rock's Atlantic releases, her exposure to larger, newer audiences can only get better from here—thus giving her a bigger soapbox from which to preach. Scope out the unique kit, watch the flailing hair, and feel the female heavy rock fury come alive; that's the musical gospel of Eulinburg talking.

MD: How's the tour going for you so far?

Stefanie: It's going great. I'm on the East Coast now, but I was on the West Coast so long that I've been having trouble sleeping these past few nights. Like at three in the morning, I'm totally wide awake, so I'm taking sleeping pills. But we're right in the middle of switching over from being one of the opening acts to being a headlining act—lots of pressure.

MD: So your day is getting even longer now.

Stefanie: Yeah, it never ends in our camp. What do they mean by "a day off? [laughs]

MD: Ha! So what do you do to keep yourself conditioned and motivated while on tour?

Stefanie: Well, here's the deal with that: I don't. I'm not one of those super-conditioned, "I'm going to run five hundred miles in the morning before I play" type of people, because when I started playing I never did that. I've been playing all my life, and I've never done it. I warm up before I go on, of course. And I'm playing against so many awesome drummers on this tour, like John [Dolmayan] from System Of A Down, Lars, and Mike [Bordin] with KoRn, who used to be with Faith No More. So with all these killer players, it's more of a mental workout for me than it is a strength or physical workout.

MD: You're more about psyching yourself into it.

Stefanie: I have to psyche myself into putting on a better show than any guy drummer I know. That's what I go out there to do. We do have weights and stuff in the back, and I'll go and pump myself up for maybe fifteen minutes. But as far as those drummers who go out and run two miles in the morning and all that stuff? Nah, I have a good routine and I don't mess with it. I drink a lot of beer and have fun. I love playing drums and all that, but the focus I keep makes my life run very nicely.

MD: How did you get involved with Kid Rock in the first place?

Stefanie: I've been with Kid Rock going on three years now, and I got involved through a friend of mine from Beck's band who recommended me for the job. I sent Kid Rock a video, he sent me some tapes, and we talked for a couple days. I then called him and asked, "Uh, what's going on?" and he was like, "Oh yeah, you've got the job, come on down!"

MD: What were you doing at the time?

Stefanie: I was in Milwaukee, at the end of my rope. I'd been playing in cover bands forever. I played in every Holiday Inn, every Ramada, every golf resort there is—prisons, army bases, cruise ships—all that crap. I'd done everything there was to do. And I finally got to a place where a band I was in—a bunch of

jerks, I should say—told me they were signed to Dreamworks, and they had all this stuff planned and everything was perfect, but it was a bunch of lies. They then proceeded to degrade me every day—you're too ugly, you're too fat, you're the worst drummer we've ever had.

MD: What a bad experience! Did it turn you off from playing?

Stefanie: After that, I was like, "I'm done, and I'm sick of trusting other people for my career." I went back to work at a music store, and I started doing theater and sound design for churches on the side,

putting sound systems together. I started hanging out more with actors, and the next thing you know, I'm doing musical direction for plays. I was pretty content, living in one place. I wasn't doing great, but it was my own house, I was stable. And I was kind of liking it and realized I didn't have to tour the Nevada Days Inn for a living. I could do something else in the music business and survive. But a part of me was missing the whole stage liveliness of what I do. So when

"THERE'S REALLY NOT THAT MUCH DIFFERENCE BETWEEN A GIRL AND A GUY WHEN IT COMES TO PLAYING DRUMS. AM I KEEPING UP WITH THE BOYS? HELL YEAH!"

Lissa Wales

What's Your Style?

Whatever your style of music . . . Pintech has just what you need! As America's leading electronic percussion manufacturer, Pintech offers a full line of electronic percussion gear to fit any playing style and budget, from entry level kits to the incredible Tour Elite Kit. All Pintech kits and components are backed by our exclusive life-time warranty and are available with your choice of sound modules. For your nearest Pintech dealer and free color catalog, please call 800-445-0506 or 864-288-1500. Be sure to visit us at:

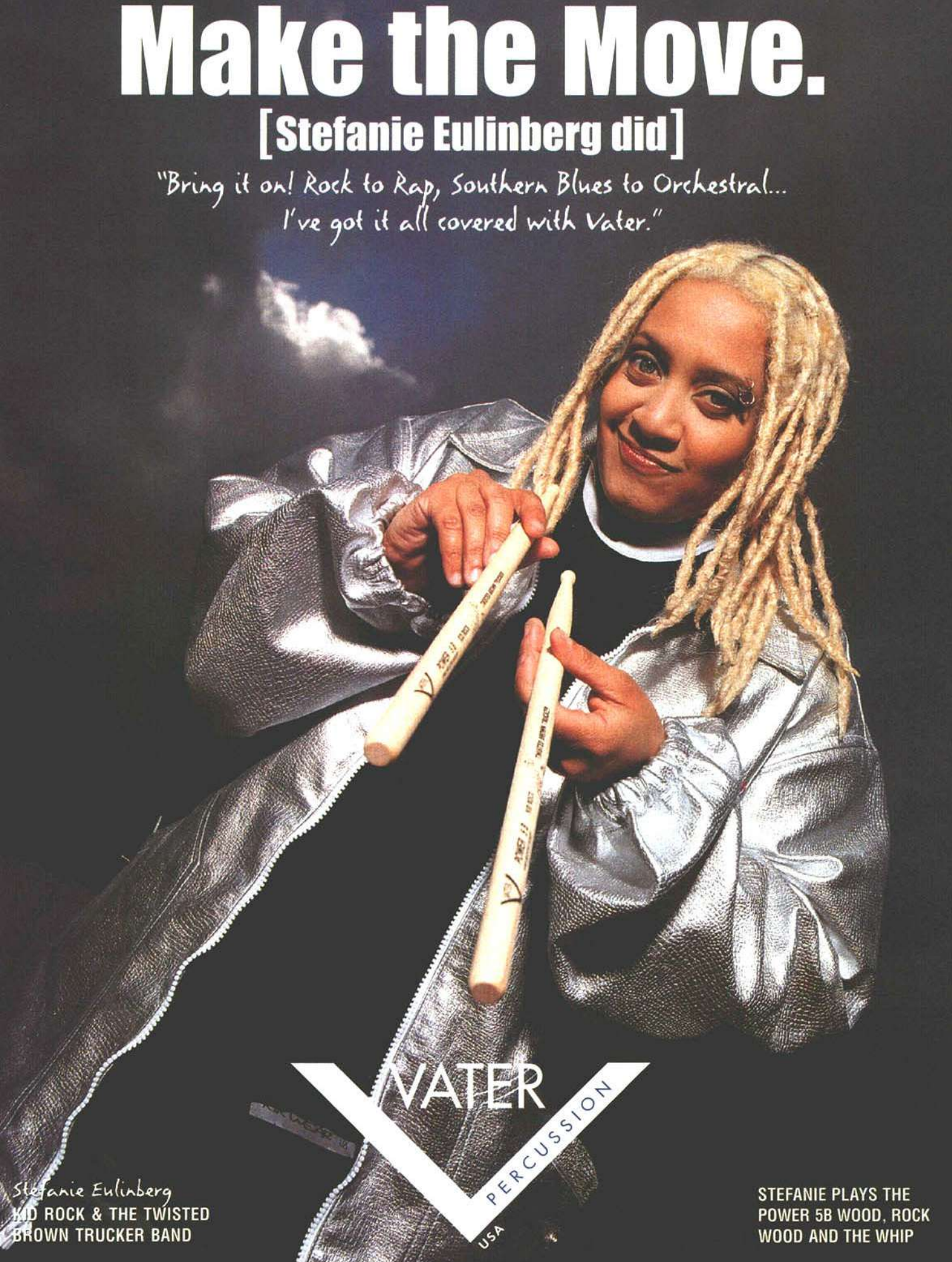
www.edrums.com

PINTECH PERCUSSION

Make the Move.

[Stefanie Eulinberg did]

"Bring it on! Rock to Rap, Southern Blues to Orchestral...
I've got it all covered with Vater."



Stefanie Eulinberg
KID ROCK & THE TWISTED BROWN TRUCKER BAND

STEFANIE PLAYS THE POWER 5B WOOD, ROCK WOOD AND THE WHIP

VATER PERCUSSION 270 CENTRE STREET, HOLBROOK MA 02343 FOR A DEALER NEAREST YOU CALL 781.767.1877 OR VISIT US AT www.vater.com

Stefanie Eulinburg

Angela Boatwright

I got the call for Kid Rock, I was interested.

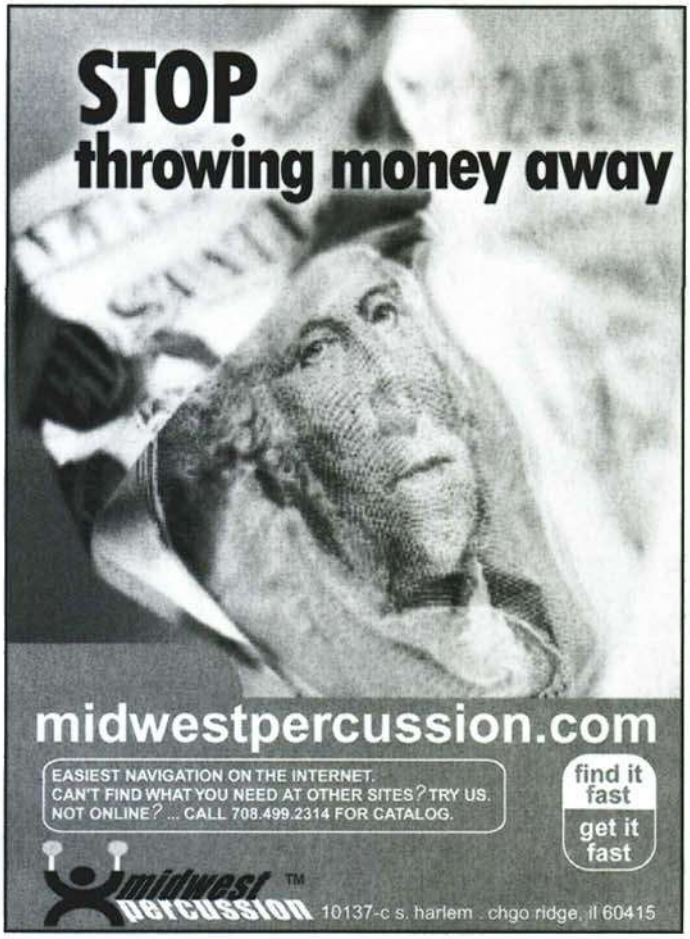
MD: Did playing in all those cover bands help develop the skills for your current gig?

Stefanie: I think everything you do prepares you for everything you're going to do. Had it not been for my cover-band experience, I would have just played Alice In Chains songs my whole life. Because of that work I did, I got the chance to play a lot of different styles. I'd go from playing Green Day to Earth, Wind & Fire, Chicago, Phil Collins, and Janet Jackson. It covered all the bases.

MD: What drummers would you consider to be influential to your playing style?

Stefanie: You know, I like really super-fast single-stroke drummers, like Neil Peart. I love the way he plays. Damn, there are so many good drummers out there who've inspired me. I'm a huge Bonham fan, as well as Chester Thompson and Dennis Chambers.

I think that my influences are probably a lot like everyone else's. I don't have many wacky, off-the-wall, crazy you've-never-heard-of kinds of people. I'm a big Buddy Rich fan; what he did with his left hand kills me. He was such a great drummer, I had no idea what he was doing half the time. You'd hear a song, and he'd bust out into a solo, and I'd be lost in five seconds. Oh my God, dude, what is he doing? Is he free-falling, or is this in a different time signature, or what? Basically, if a drummer can confuse me with the way he or she plays, or throw me off with



MAPEX.
Orion Classic Series

"I play Mapex
because the tone and projection
are what I've always dreamed a
great drum should sound like."

Gregg Bissonette

MAPEX®

Voices

Look for Gregg's latest solo release *Submarine* on Favored Nations Records.

Gregg requires a vast range of distinctive voices from his drums, and only an instrument that allows him to speak clearly can satisfy his diversity. His instrument of choice — the **Orion Classic** — such as the above **Traditional Maple model in Gold Fade finish with gold plated lugs and matching Black Panther™ snare.** With thin all-maple shells, the Mapex Isolated Tom System, precise bearing edges and a variety of shell dimensions, the Orion's sonic choices are limitless.

From the *Supernatural* rhythms of Santana to the hard driving fusion of Steve Vai, Gregg Bissonette's range of drum voices and mastery of his craft has made him one of the most sought after studio drummers today. Visit your local authorized Mapex dealer or visit **mapexdrums.com** to discover your own drum voices.

MAPEX.
The drummer's other voice.™

mapexdrums.com

Mapex USA, Inc.
P.O. Box 1360 LaVergne, TN 37086
e-mail: mapex@mapexdrums.com

Stefanie Eulinburg

KID STUFF

Drums: Tama Starclassic in custom "waving American flag" finish
A. 5 1/2x13 maple snare
B. 7x8 tom
C. 8x10 tom
D. 9x12 tom
E. 12x14 tom
F. 14x16 tom
G. 20" gong drum
H. 18x20 bass drum

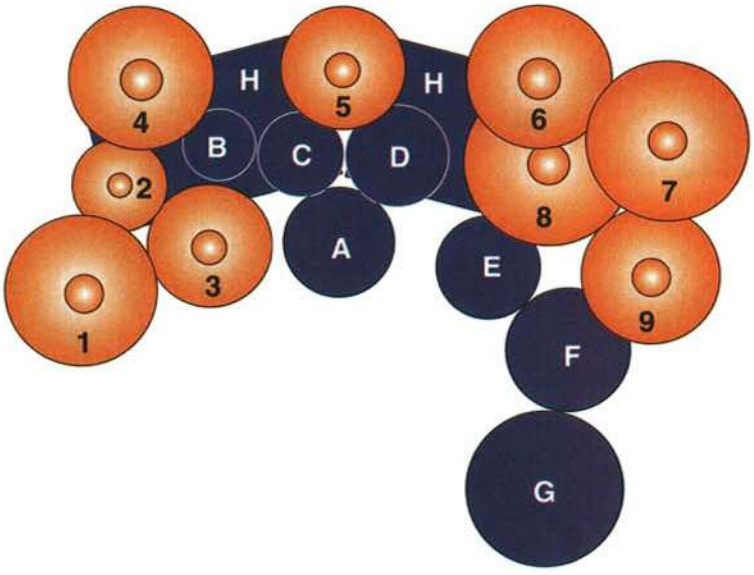
Cymbals: Sabian
1. 18" AAX Explosion crash
2. 10" HH Duo splash
3. 14" Will Calhoun Mad Hats
4. 17" AAX Explosion crash
5. 14" AAX Dark crash
6. 17" AAX Stage Crash
7. 19" AAX Extreme China
8. 20" HH Leopard ride
9. 16" AAX Stage Crash

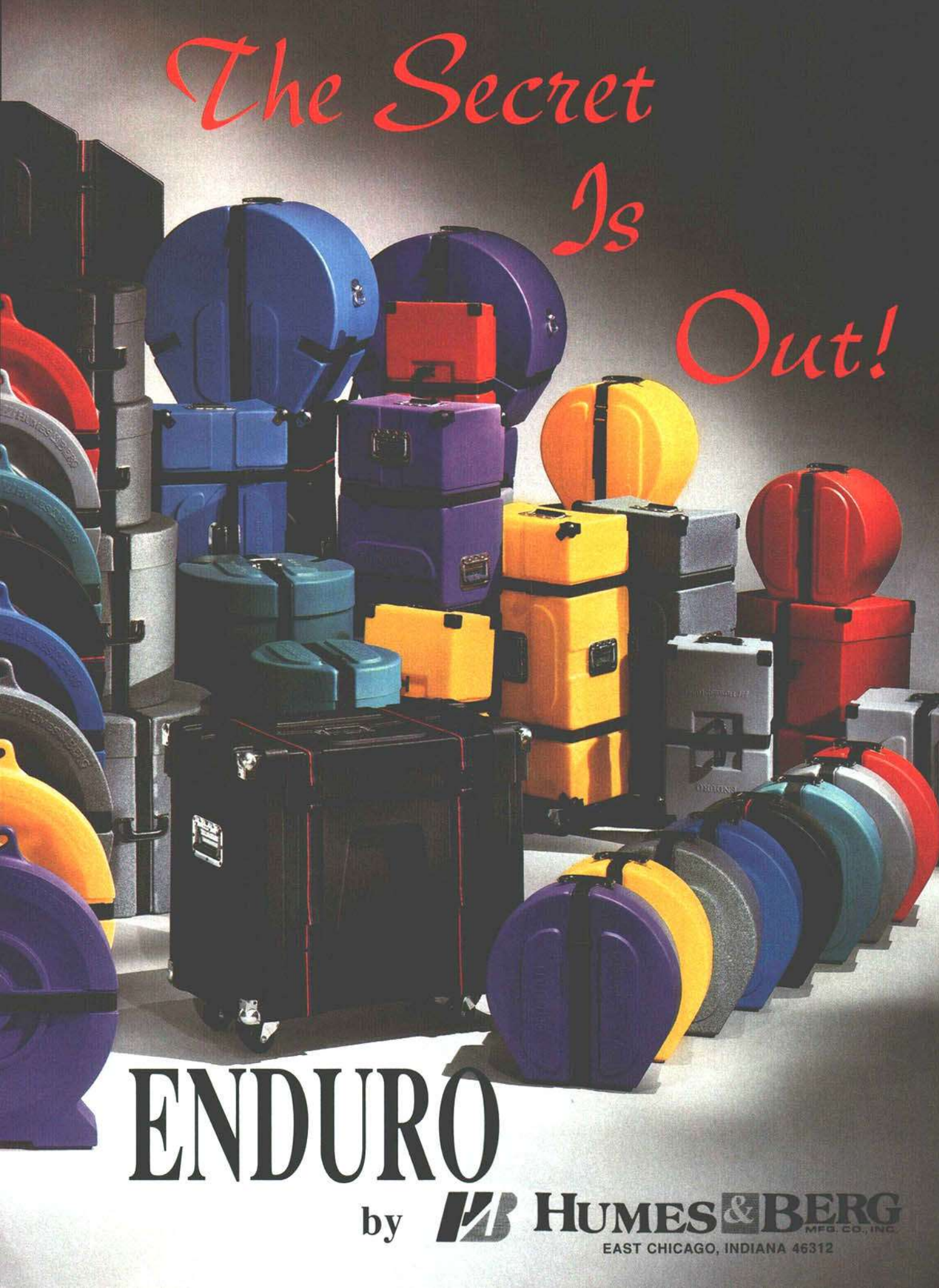
Hardware: All Tama, including two single-chain Iron Cobra pedals.

Heads: Remo coated Ambassador on snare, Powerstroke 3 on bass drums, clear Pinstripes on tom batters with clear Diplomats underneath

Sticks: Vater Power 5B and Rock models (hickory, wood tip)

Electronics: Roland Octapad running V-Drum brain, PinTech Silentech pads




The Secret
Is
Out!
ENDURO
by
HUMES & BERG
MFG. CO., INC.
EAST CHICAGO, INDIANA 46312

what they do, I'm probably going to be impressed.

MD: And as far as being the only female drummer on the *Summer Sanitarium* tour, how is it keeping up with the boys? Do the guys consider you one of them?

Stefanie: Actually, on our last tour we opened for Metallica, and Lars gave me one of his drumsets. I'm told that's the first time he's given away a kit in like eight years. Everyone was walking around after that saying, "Oh my God, I can't believe he did that. You must be pretty cool." I was like, "Uh, I don't know, but I'm gonna play that sucker!" I actually recorded our last record on that kit.

Lars is a big hero of mine, too. I grew up listening to him on *Master Of Puppets* and *Ride The Lightning*—those records were where I got a lot of my speed from. Every drummer on this tour has so much to offer, and they're all such powerhouses. Nobody up there is playing 7As and piccolo snares; everything is huge, big double-bass rock stuff. So am I keeping up with the boys? Hell yeah! There's really not that much difference between a girl and guy when it comes to playing drums.

MD: But there certainly aren't many girls in your position.

Stefanie: I know, and that's because they were told from a young age that they're not supposed to play drums, just like we're not supposed to ride motorcycles or play baseball. It's not because we're not interested in playing, we're just told not to.

I was told "no" my whole life. I was also told not to play trumpet, which I went ahead and did anyway all the way through high school. I got experience playing trumpet in polka bands and stuff like that. I can remember bringing home the trumpet from school, but the next day my mom sent me back to school to tell them to switch me to a clarinet or flute.

MD: A more stereotypically feminine instrument.

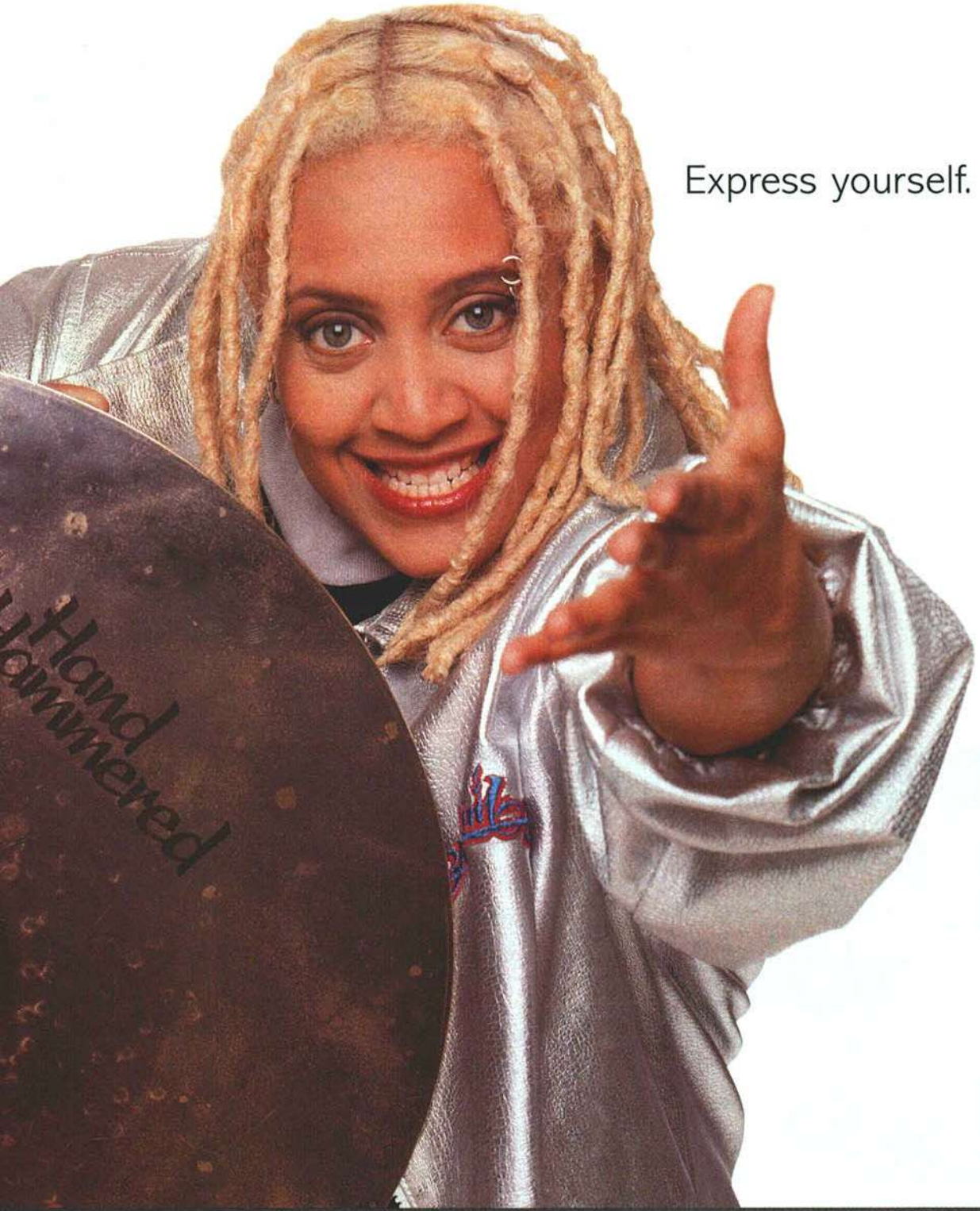
Stefanie: Exactly. And the drums *certainly* weren't going to cut it when it came to that sort of thing. So I honestly think that most women are just told not to do things. But lately, almost all of a sudden, there's been a lot more women drummers surfacing. I hope I'm one of the reasons, because I always tell young women, "Don't be afraid of doing something. If they're going to make you feel like the anti-Christ, then, oh well." [laughs]

MD: Do you see yourself as sort of a poster child for the cause of female drummers?

Stefanie: I'm not trying to be a poster child, but I want everyone to know that it's fine. It's *more* than fine, it's awesome! It has nothing to do with gender, it has to do with how you feel. I was born with this, I didn't choose to be a drummer. My mom has pictures of me as a one-year-old with pots and pans and wooden spoons, just going at it, before I was even conscious of it going on. And that's why I fought everyone else instead of fighting my own instincts.

MD: Let's talk about the gig with Kid Rock. Have you been writing much material along with the band, or have you been left to keep up with what Kid Rock has to write?

Stefanie: You mean all those "bitch ho" lyrics?



Express yourself.

SABIAN

Hand Hammered
The Most Musical.

Signature
The Most Personal.

AAX
The Most Control.

AA
The Most Energy.

Pro
The Most Cut.

B8 Pro
The Best Value.

B8
The Best Start.

Photo: Neil Zlozower

STEFANIE EULINBERG of Kid Rock expresses herself with **HAND HAMMERED** 10" DUO SPLASH, 20" LEOPARD RIDE;
AAX 14" DARK CRASH, 16" AND 17" STAGE CRASHES, 17" AND 18" AAXPLOSION CRASHES, 19" AAXTREME CHINESE;
SIGNATURE 14" WILL CALHOUN MAD HATS.

Find your sounds at: www.sabian.com

MD: No, I'm speaking about the music itself. How much involvement have you had with the band and Kid Rock?

Stefanie: Okay, [laughs] Actually, by the time I got involved in the project, it was mostly already written. I came in, did a little track here and there, put in a lot of fills, and overdubbed other tracks. There are a lot of drummers on the *Devil Without A Cause* record. The second record was mostly old songs of his that were already done that we remixed. And it was pretty much the same thing: Set up a kit, set up the electronics.... There's a whole bunch of different ways our band works, and they all seem to work pretty well.

We're all a part of the recording process. It's not as if Kid Rock goes into the studio and we don't see him for six months. It's not like Prince, you know. It doesn't work like that.

As far as Kid Rock the musician, when it conies to the live stuff, his meter is impeccable. I have to play like a machine at all times, and sometimes it's so hard to put on a good live show because you're concentrating so hard on not screwing up! Plus I'm one of the more "watchable" drummers out there right now. I'm always doing something that gets me noticed.

MD: I understand you're using a special kit now.

Stefanie: Yeah, it's awesome. I knew that I was going to get a new kit, and I just switched drum companies. We toured Europe early on with Kid Rock, and we all missed the US very much. We were playing very small clubs. We couldn't afford the fancy lights and backdrops, and I thought that when it came time to get a new set, I'd get something that didn't *need* a backdrop. Oddly enough, by the time that tour finished, we were playing huge venues. But the whole experience made me realize how American I am. When I couldn't walk across the street to go to McDonalds or couldn't get a cold beer, little things like that, I thought, I *am* an American. I can't live anywhere else. That's why I decided that this kit should look like a waving flag and be so bright that it wouldn't need to be lighted.

ZZ Top's drum tech, John Douglas, is the guy who painted the kit, and at first he told me that what I wanted couldn't be done. He said, "I can do the flag, but I can't make it look like it's waving." I was like, [sighs] "Are you sure?" Well, he did it, and he did a remarkable job. I hope to be playing this kit for many years. It sounds great.

MD: It's a Tama kit, right?

Stefanie: Yeah, I have to admit that I hadn't played a Tama kit since the Granstar. Remember those? Sheila E played a pink Granstar kit with Prince, and I thought, "Those are rad, man!" So back then I went out and bought a set, and then later I had a set of Tama Imperialstars. And then I stopped playing them for years. But when Lars gave me his kit and I started playing them, I was like, "Whoa, these are Tamas?" They're super phat, with a super thick sound.

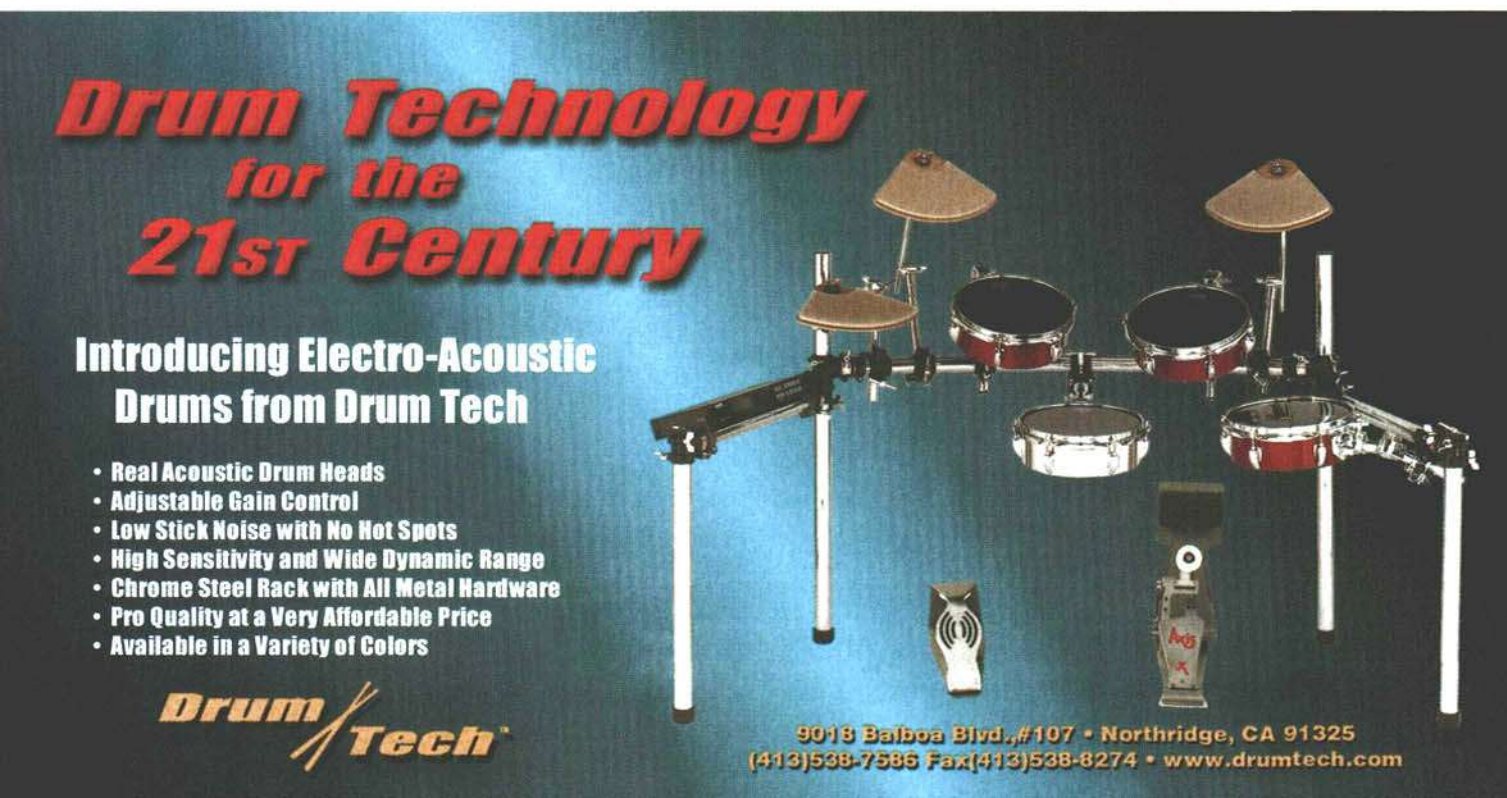
MD: You mentioned Sheila E as being one of the female drummers who caught your eyes and ears. What other female drummers have you looked up to?

Stefanie: She's about it. I have respect for any female drummer in this business, but that doesn't mean that I have to like 'em or be influenced by their playing. I love Sheila E—she rocks, and she can belt out any style and make you go "Yeah!" But players like Karen Carpenter or Cindy Blackman don't inspire me to want to *play.* They're great drummers, don't get me wrong. But Sheila E was the one who made me go, "Oh my God, she's out there doing it!"

Now Samantha Maloney, the drummer from Hole who's playing with Motley Crue, gives me a run for my money every day. She's a really good drummer, very powerful. I mean, how could you walk into Tommy Lee's spot? I hope I'm not disappointing too many people by saying this, but unfortunately, there aren't many female drummer role models to look up to.

MD: So you'd like to become one?

Stefanie: Oh yeah, I want to be one of them. And if I am already, I think I'm doing what I'm meant to do.



The Sound

Of Innovation

Johnny Rabb is an innovator of sound and technology. In addition to his unique style and art, Johnny created a company that integrates nature, science and creativity to produce the highest quality sticks available. For more information about johnnyraBB Drumsticks™ call 1.800.341.RABB or online at www.johnnyrabb.com. Vision + innovation. We came to play.

johnnyraBB™
DRUMSTICKS

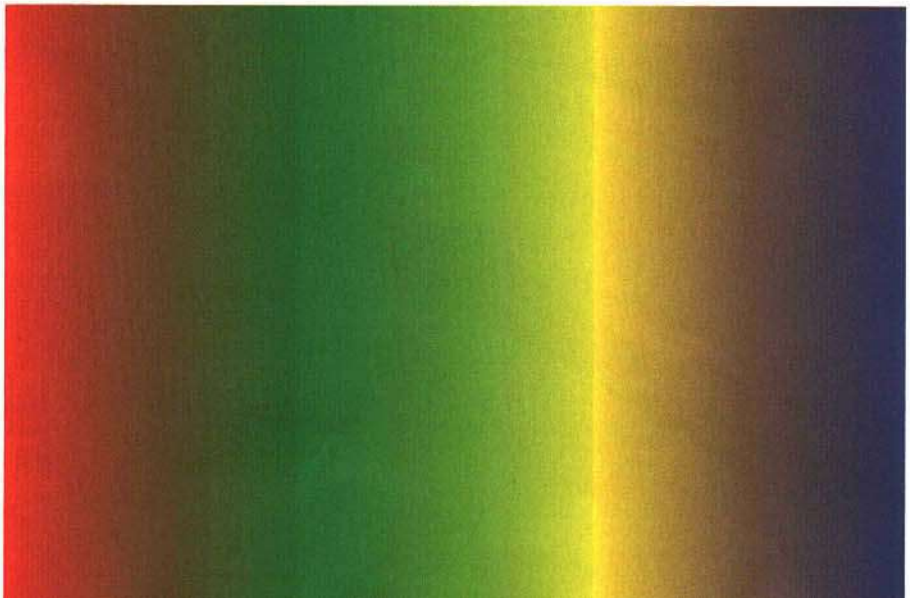
We came to play.

The Jam-Band Scene

Drumming on the Edge

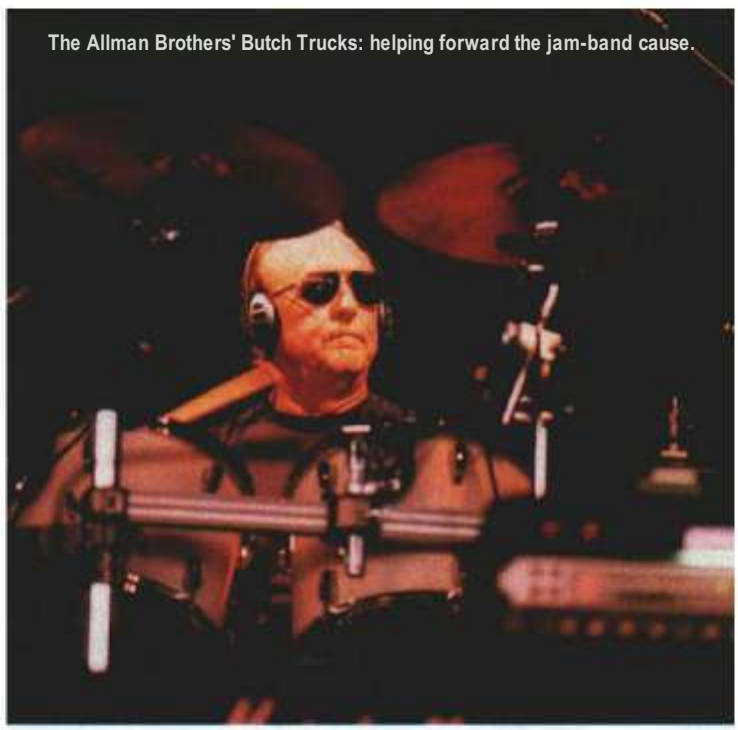
by Michael Parillo

Bands have always jammed," says Deep Banana Blackout drummer Eric Kalb, "jazz being the foundation of that. Any band I'm interested in is going to improvise." Clearly, music fans around the country agree. With ears wide open and portable recording devices at the ready, folks are showing up in droves to see players latch onto the moment and take real risks on stage. The scene surrounding these "jam bands" has grown slowly and steadily, practically while no one noticed. But after sneaking in through the back door, the jam-band community is now stretched out comfortably on the living room couch, and it's not going anywhere.



As Kalb suggests, the spontaneous spirit of jazz is a vital factor in the jam bands' onstage explorations. Indeed, all jammers, from the trailblazing Grateful Dead and Allman Brothers to the current lords of the scene, Phish, owe a debt to the great jazz improvisers. Case in point: Each drummer interviewed for this article—Kalb, Andrew Barr of The Slip, Michael Travis of The String Cheese Incident, and Joe Russo of Fat Mama—spoke with reverence about the impact jazz has had on his playing.

But if the jazz influence is evident in many jam bands' music, so is the influence of practically every other genre under the sun. That's half the beauty of this flourishing scene: Anything goes. "It's unique because the music in the scene is so diverse," says Andrew Barr. "Some you could almost call folk, some you could call hip-hop." In fact, it would be no exaggeration to give the jam-band community a share of the credit for helping to dissolve the musical snobbery that once existed among players of different styles. The atmosphere, among bands and fans alike, is unequivocally friendly and all-inclusive. And it's not about trends. It's not about radio play. It's not about the length of one's hair. It's about *music.*


The Allman Brothers' Butch Trucks: helping forward the jam-band cause.

"There's something there of substance," says Allman Brothers drummer Butch Trucks, who has formed a label, Flying Frog Records, specifically for jam bands. (Signings include The Slip, Schleigho, and Butch's own jam-band supergroup, Frogwings.) "There's always a certain percentage of kids who understand that the glitter—the surface stuff—gets tiresome after a while." Butch should know, as the rebirth of The Allmans in the 1990s was fueled by the same fans who now attend String Cheese and Deep Banana Blackout shows.

It's truly impossible to overstate the importance of the scene's keen-listening yet hard-dancing audience. "You really can't ask for more from the fans," says Joe Russo. "The people who we have coming out *love* music—they live and die for it. These kids are traveling all around the country to follow bands and see shows. If it's snowing or whatever, no matter what, they're going to see the show and have a great time." Andrew Barr agrees: "The people who go to see the music are in for the experimentation, for watching the musicians speak their own philosophy. They really push it by being open to wherever the music may go, and they're not hollering out to hear that one song that was a hit last month or last year."

Michael Travis goes even further by suggesting that the fans play a very active role at a concert. "The incredible sensation when the audience feels that they can be making the music along with the band is what's fueling the whole scene," he says. That's where improvisation comes in, as the key to arriving at such communion is spontaneity. Travis continues, "Nobody knows what's about to happen. If the band is playing some previously known composition, there's not the same opportunity for merging everybody at the same time."

But fan involvement continues long after the last note of the encore has decayed into silence, thanks to the jam scene's policy of allowing the taping of performances. The nonprofit trading of these audience recordings gives bands the opportunity to increase their renown in areas they've never even visited. It's a public relations dream come true. "I can't see our music getting out there any other way," says Russo appreciatively. "I couldn't believe it when, a year after Fat Mama started in Colorado, people were telling me there were tapes out in New York. Old friends from high school would say, 'Yeah, I heard your band.' It was amazing."

And then there's the community comprising the bands themselves. Package tours and festivals allow groups to perform for each other's hometown audiences, which exposes them to potential new fans. The shows also give musicians from different areas of the country the chance to hang out together, jam, and share war stories. "The festivals really encourage that cross-pollination of musicians," says Kalb, who's played alongside all of the drummers in this article, including Butch Trucks. "It's all real healthy stuff for everyone involved. I'm glad to be a part of it."

So there's no end in sight for the jam-band juggernaut, which Trucks' label is trying to ensure by offering young musicians an artist-friendly home and a shot at longevity unheard of in the flavor-of-the-month world of major labels. "The basic philosophy is to set up a company where the bands aren't going to get screwed," Butch says. "They don't need big promotional budgets because they go out and build their own following, like we did with The Allman Brothers."

Ironically, thanks to Trucks, players signed to Flying Frog will make more money per unit sold than even The Allmans have. "Their cut of the pie is a good deal larger," he promises. "I sincerely wanted to create a label where, years down the road when they've got their work done, they've got enough put away and they own enough of what they've created where they can still live." It's encouraging to know that with an organization like Flying Frog in its corner, a band can concentrate on taking risks with its music—not with its career.

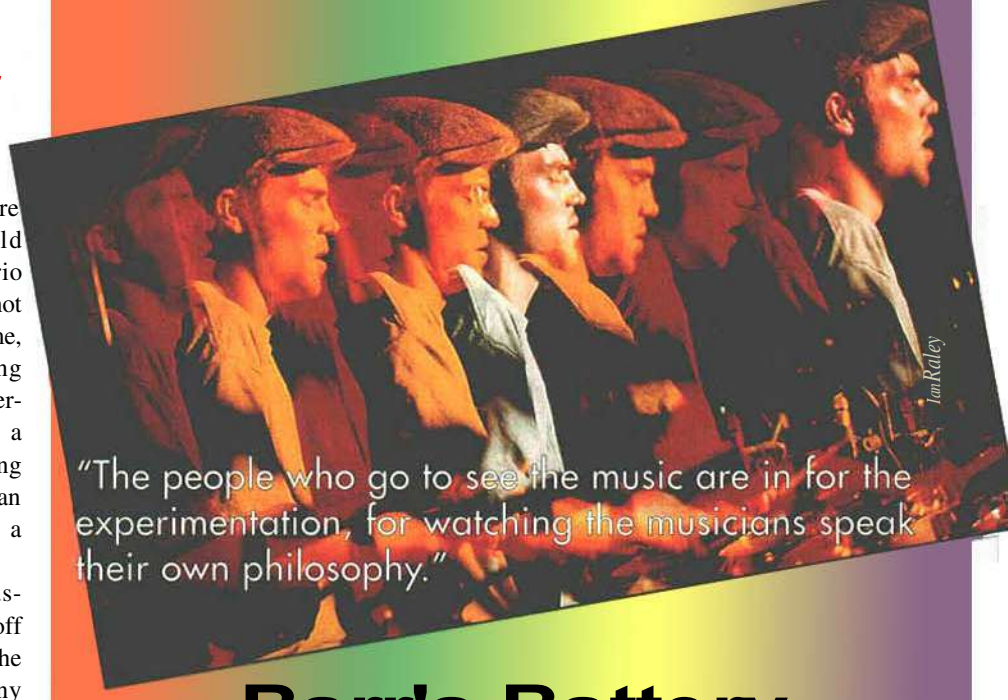
Andrew Barr
The Slip

"Time is relative, and I hope to explore that." So says twenty-three-year-old Andrew Barr of The Slip, a Boston trio originally from Rhode Island. And he's not kidding. In keeping with the band's name, much of Andrew's slippery drumming style is based on exploring the many different angles from which one can view a given rhythm. He's comfortable playing jazz, funk, drum 'n' bass, and Afro-Cuban patterns, and merges them tidily into a form that's at once breezy and deep.

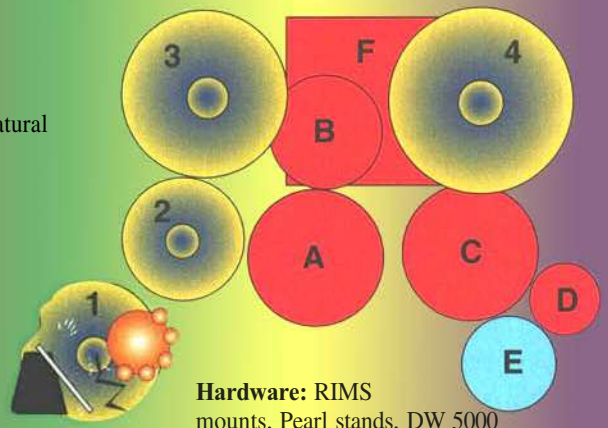
When Andrew found African percussion—from Mali in particular—he was off and running. "I've fallen in love with the idea of being able to hear things many ways," he says, "which is what got me into African drumming. That's been a major interest of mine in practice—laying down the parts and trying to see the different ways I can feel them. You can alter the hi-hat one 16th note to a triplet, and all of a sudden the whole rhythm changes. It's the same obsession I had with [optical-illusion artist] M.C. Escher when I was in high school, being able to look at something that's so clear but then seeing it turn on you, seeing it more than one way."

Judging by the unpredictable nature of a Slip performance, Andrew's bandmates share his views. As the players modulate the feel of a jam, a beautiful melody can morph smoothly into a gritty hunk of groove-jazz, the crowd swerving from rapt concentration to boogie-down celebration. According to Andrew, the players' awareness of each other is the most important thing during this shape-shifting improvisation: "We try to move the music, and that requires so much listening. As much as we love holding down something steady and solid for a long time, we tend to have motion toward motion."

Though The Slip's music is always pushing forward, it's marked by a distinct airiness, a lack of clutter. "Being a trio," Andrew explains, "there's some inherent space. And we try not to play anything that we don't really feel. Instead of playing a whole bunch of stuff and weeding it out while you're playing, you just wait for the moments that'll shift the music. Sometimes the only thing you can do is take your hands off your instrument and hear where it's going."



Barr's Battery



Drums: Willoughcraft in natural maple finish
A. 5x14 snare
B. 9x12 tom
C. 14x14 floor tom
D. 9" djembe (Everyone's Drumming)
E. conga (LP quinto), or steel drum
F. 18x18 bass drum

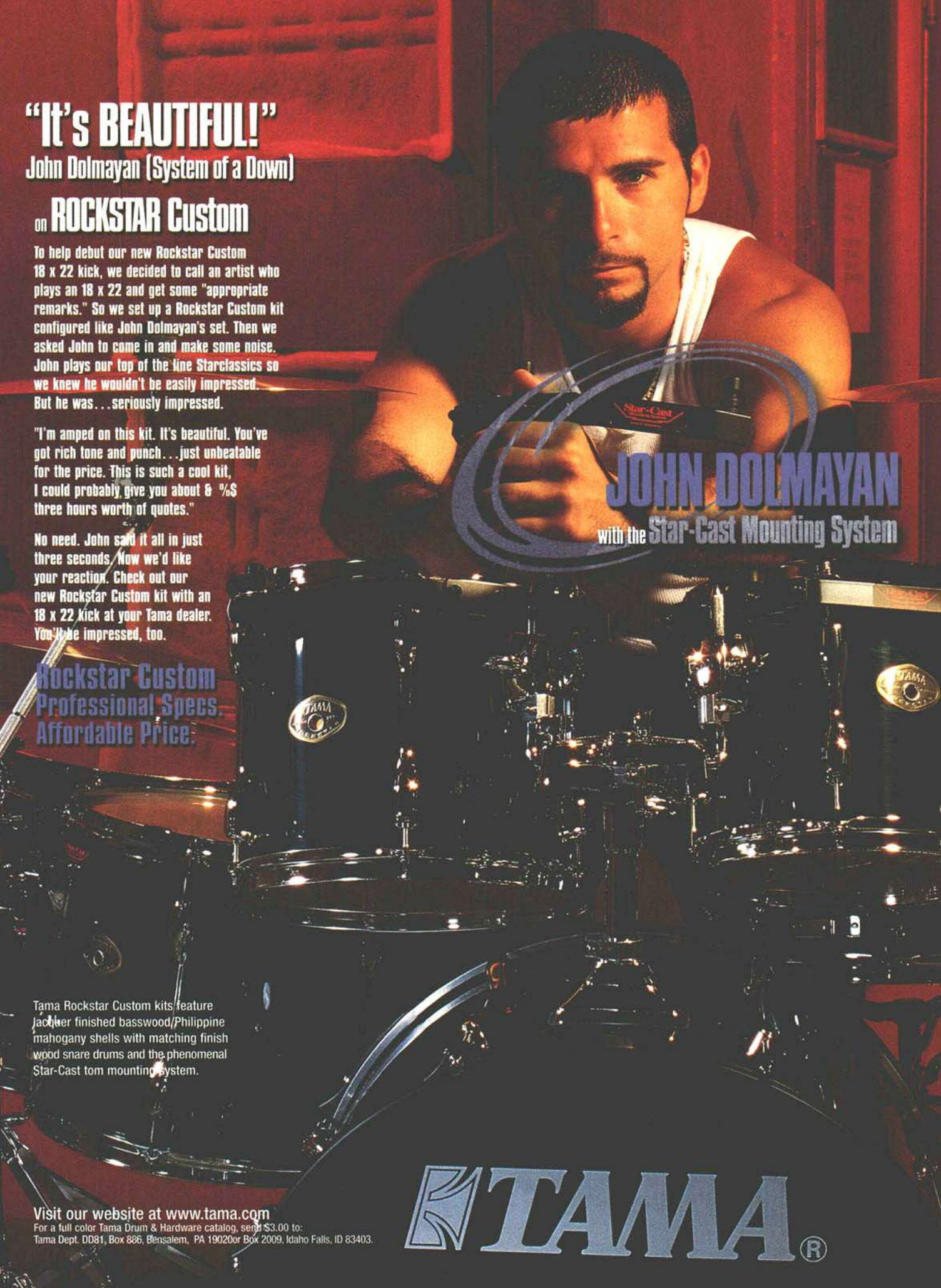
Cymbals: various
1. junkyard kit (cracked Zildjian China, small tambourine, bells, shakers, slide whistle, and goat toenails placed on top of bass drum case)
2. 14" hi-hats (Sabian top, old Zildjian New Beat bottom)
3. 18" Paiste thin crash
4. 20" K Dark ride

Hardware: RIMS mounts, Pearl stands, DW 5000 pedals (medium tension)
Heads: Evans ST on snare batter, Remo Fiberskyn on 12" tom, Pinstripe on 14" tom, Powerstoke 3 on bass drum batter with Evans EQ4 on front
Sticks: various Vic Firth models (7A, 5A, Jack DeJohnette), Regal Tip brushes, Vic Firth mallets, hand-cut dowels, and driftwood

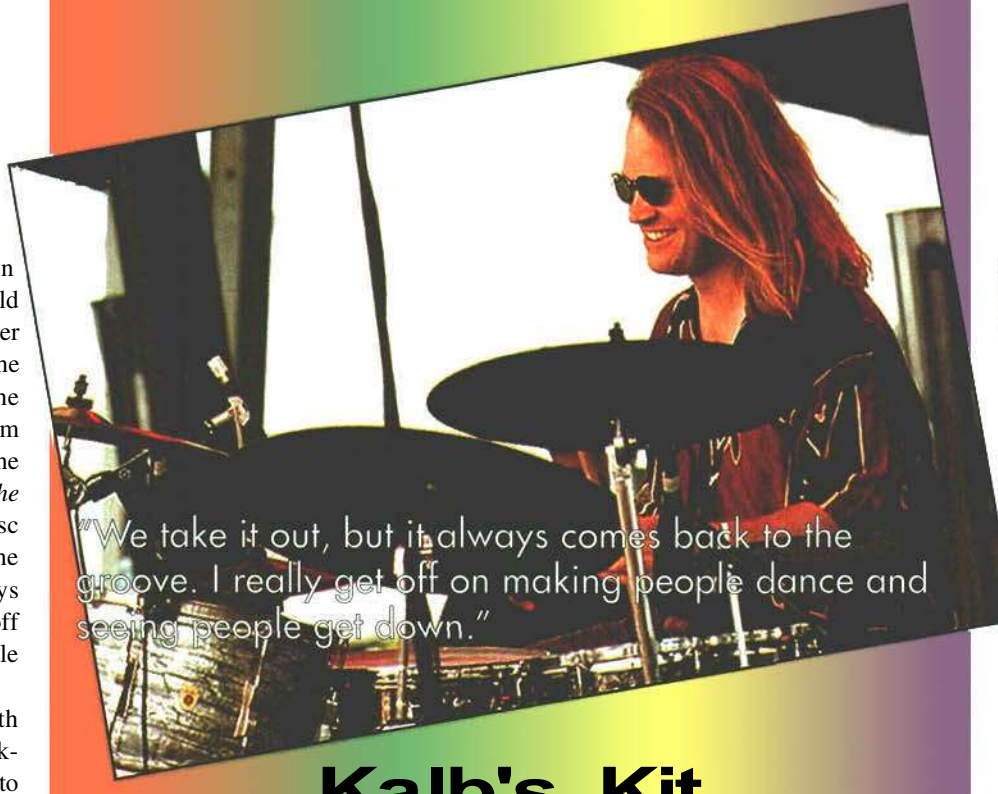
And *hear* they do. The onstage telepathy among the three musicians practically suggests some zany puppeteer pulling all their strings at once. Of course, it doesn't hurt that The Slip's guitarist/singer is Andrew's older brother Brad, or that both Barrs have been playing with bassist Marc Friedman for seven years, since high school jazz band. "We know each other so well," says Andrew, "and there are so many ideas that can be reacted to. So if, say, Marc wants to move the music in a certain direction, I'll have some understanding of where he's going."

With the release of the studio album *Does* on Flying Frog (The Slip's first LP, *From The Gecko,* came out on Ka Records in 1997) and plenty of touring, the year 2000 has been a great one for the band. A recent highlight came when the trio shared a bill with heavy hitters like Herbie Hancock at Freihofer's Jazz Festival in Saratoga Springs, New York. Though many young musicians—especially those whose sound isn't exactly jazz, per se—might be intimidated by such an experi-

continued on page 118


"It's BEAUTIFUL!"
John Dolmayan (System of a Down)
on ROCKSTAR Custom
To help debut our new Rockstar Custom 18 x 22 kick, we decided to call an artist who plays an 18 x 22 and get some "appropriate remarks." So we set up a Rockstar Custom kit configured like John Dolmayan's set. Then we asked John to come in and make some noise. John plays our top of the line Starclassics so we knew he wouldn't be easily impressed. But he was...seriously impressed.
"I'm amped on this kit. It's beautiful. You've got rich tone and punch...just unbeatable for the price. This is such a cool kit, I could probably give you about 6 %$ three hours worth of quotes."
No need. John said it all in just three seconds. Now we'd like your reaction. Check out our new Rockstar Custom kit with an 18 x 22 kick at your Tama dealer. You'll be impressed, too.
Rockstar Custom
Professional Specs.
Affordable Price.
JOHN DOLMAYAN
with the Star-Cast Mounting System
Tama Rockstar Custom kits feature lacquer finished basswood/Philippine mahogany shells with matching finish wood snare drums and the phenomenal Star-Cast tom mounting system.
Visit our website at www.tama.com
For a full color Tama Drum & Hardware catalog, send $3.00 to:
Tama Dept. DD81, Box 886, Bensalem, PA 19020or Box 2009, Idaho Falls, ID 83403.
TAMA®

Eric Kalb
Deep Banana Blackout



Thirty-year-old Eric Kalb lays down slinky funk beats like they did in the old days, causing an outbreak of boogie fever at Deep Banana Blackout shows across the US. "We're primarily a funk band," he says of the eight-piece unit from Bridgeport, Connecticut, which to anyone who's heard even one note of *Live In The Thousand Islands* (1997) or the two-disc *Rowdy Duty* (1998) is simply stating the obvious. "We take it out, but it always comes back to the groove. I really get off on making people dance and seeing people get down."

Eric's path to groovyness started with rock 'n' roll and worked its way backwards: "Years ago, when I was listening to Zeppelin, I was thinking, There's more to this music. These guys are getting this from someplace.' So you keep digging deeper and deeper and you find this great wealth of American music—the blues and R&B—that you can dig into. The main source of my education has been listening to those records."

So it was later, after high school and a stint at Berklee (where he studied Latin music with Ed Uribe), that Eric's interest in the groove really kicked into overdrive. Along with it came an immersion into the playing of pocket-masters like Bernard Purdie, Al Jackson, Zigaboo Modeliste, and Funkadelic's Tiki Fulwood. "It's all about the feel," says Kalb, "moving away from the technical aspect."

Now, as Deep Banana Blackout roves the country preaching the funk gospel, the openness of the jam-band scene has allowed Eric to collaborate with some of his heroes. At a show at New York's Wetlands Preserve, DBB set up a second kit, only to have it consecrated by none other than Clyde Stubblefield. Eric was blown away by how special the former James Brown timekeeper was, both as a player and a person. "He's the nicest guy," Kalb says warmly. "We did a lot of the old James Brown tunes that he played on. I let him take it, he let me take it, and we played together. It was great."

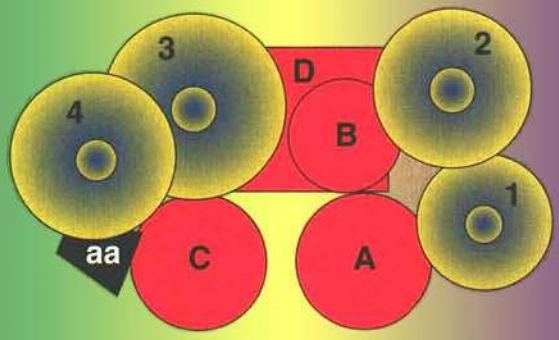
Then, at a Gathering Of The Vibes festival, Kalb met guitarist John Scofield, whom he'd also listened to obsessively over the years. Soon after sitting in with DBB the next day ("It was amazing," raves Eric), Scofield invited Kalb, along with friends bassist Dave Livolsi and DBB percussionist Johnny Durkin, over to his house for a jam. Tape rolled, and several of the sessions wound up on Sco's latest LP, *Bump,* a percolating array of funk-jazz romps. "It's ironic that I ended up playing with Sco, because he's been one of my favorite artists over the years. It rolled off real easy. He's such a beautiful cat."

The ultimate nod of respect came when Scofield wove the rhythm of a DBB fan chant ("Deep Ba-na-na Black-out") into a burning track on *Bump.* He even titled the tune "Blackout." Eric explains: "We got the chant from Maceo Parker. When we opened for him, during his show he said, 'Wanna give it up for Deep Banana Blackout!' Then he thought about it for a minute and started doing that little chant off the top of his head. We incorporated it into our show, and then our fans took it. Now it's the call to bring us back to the stage. [Curious listeners can clearly hear the audience refrain at the beginning of *Rowdy Duty's* second disc.] It's funny, that little line is making its way around."

In addition to touring with Sco last

continued on page 118

Kalb's Kit

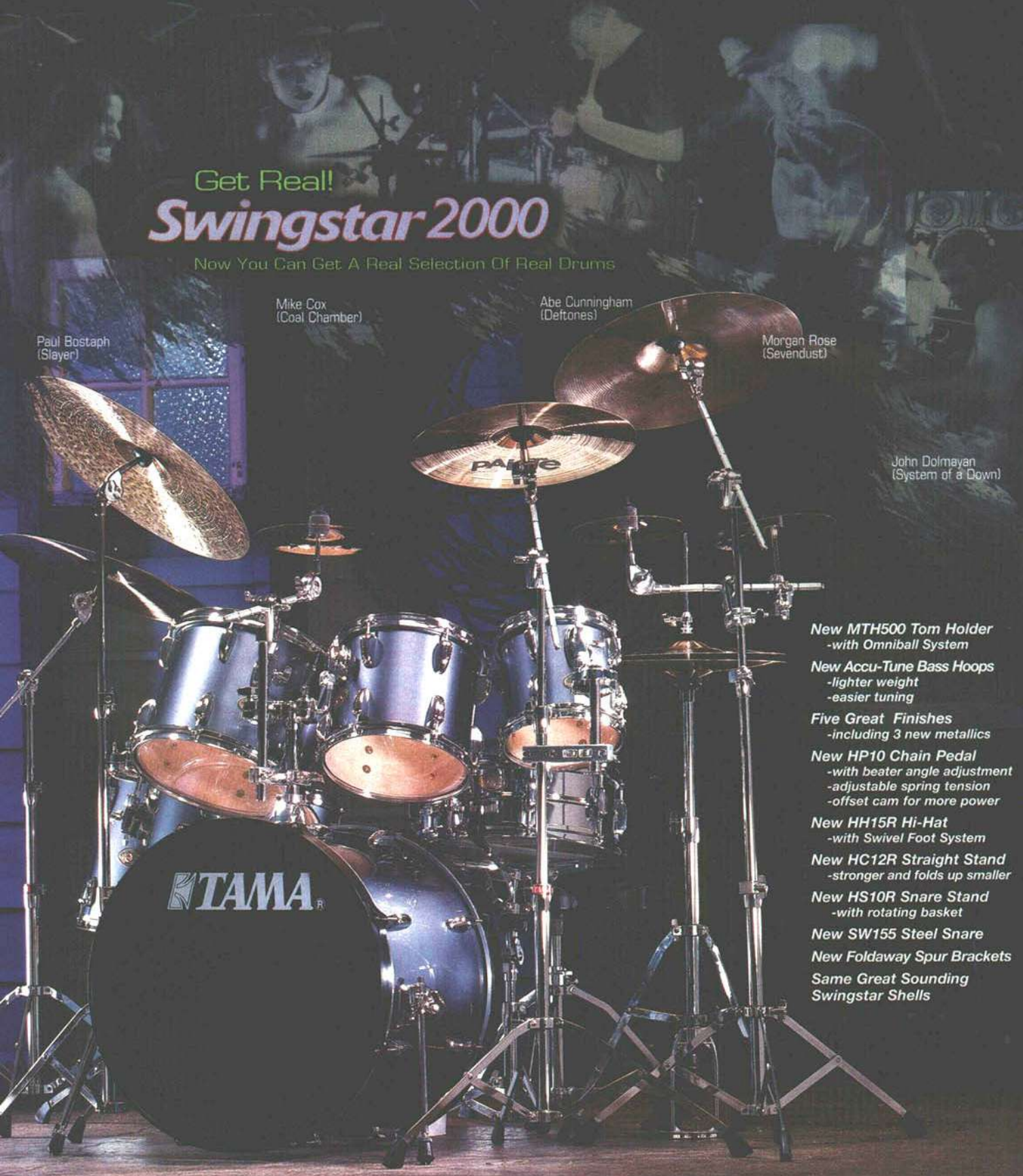


Drums: Drum Workshop in stained glass finish
A. 5x14 wood snare
B. 8x12 tom
C. 14x14 floor tom
D. 14x20 bass drum

Cymbals: various
1. 14" Zildjian K hi-hats
2. 17" Zildjian K Dark crash
3. 20" Zildjian K Constantinople ride (or Sabian DeJohnette Encore)
4. 18" Zildjian K crash

Percussion: LP
aa. Mambo bell

Hardware: DW pedals, tight tension
Heads: Remo coated Ambassador for snare, toms, and bass drum front head, Powerstoke 3 for bass drum batter (all drums tuned tight, no muffling)
Sticks: various Vic Firth models (hickory, wood tip)



Maybe you're a beginner who thinks you're stuck with a beginner kit until you're a better player. Maybe you're beyond beginner, but think you're stuck with a beginner kit until you play better gigs.

Think again.

You can afford real drums right now. Because Tama has changed the rules. How? First, we asked our best players what would have made their playing life more fun back when they were struggling. Then we applied those ideas and came up with a whole new Swingstar drum line — with new stands, new pedals, new finishes, new everything.

And now all the new Swingstar drums and hardware are available individually. So the set-up YOU want is the set up you get, all at a price you can work with. Pretty good, huh? Actually, very good. Way good enough to go and gig with. So what are you waiting for? Get real... at your authorized Tama dealer.

Swingstar 2000
A Real Selection Of Real Drums.

TAMA

Visit our website at WWW.TAMA.COM
For more information on Tama Drums and Hardware send $3.00 to: TAMA dept. MDD94, P.O. Box 886, Bensalem, PA 19020, or P.O. Box 2009, Idaho Falls, ID 83403.

Michael Travis
The String Cheese Incident

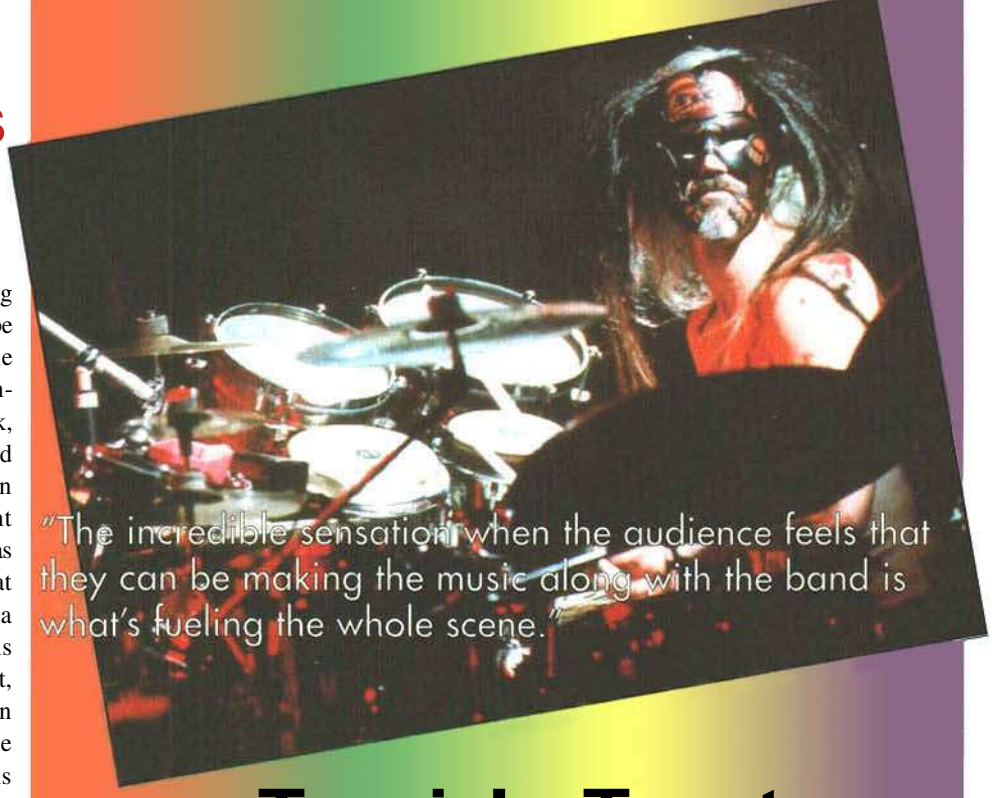
In a bright burst of sunshine, The String Cheese Incident carries the communal vibe and idealism of the hippie era into the twenty-first century. The Colorado quintet's sound is a blissed-out blend of rock, bluegrass, and jazz, along with world music elements like calypso and Latin grooves. Cleverly uniting the different styles is Michael Travis (known simply as Travis), perched behind a unique kit that combines a traditional drumset with a hand-percussion setup. This gives Travis lots of options: He can play all kit, no kit, or something in between. He can rock, then tuck the sticks away for a moment as he slaps a doumbek and keeps time with his feet.

Formed in 1993 as a four-piece acoustic unit (with Travis on congas, bongos, and bells), String Cheese added a keyboardist and went electric when, says Travis, "we realized we wanted a more powerful sound." While working in a drum shop and learning the ropes from his kit-playing colleagues, Travis began to add some traps to his Afro-Cuban-based hand percussion, which is just what String Cheese Incident needed.

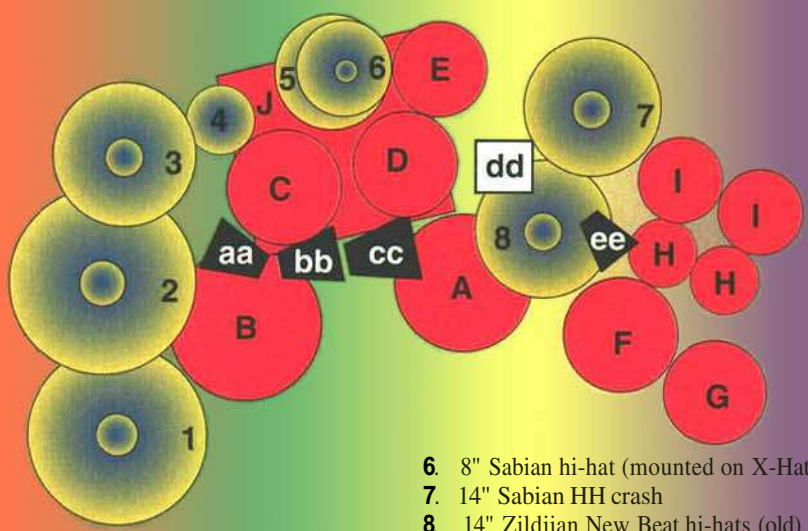
"I pulled it together with the intention of merging the two," he says of playing drums and percussion. "That was a vision I had from the beginning. When I'd practice drumset I'd always have congas next to me, and my intention was to have a stick in one hand with the other playing congas." Though he's no chops-hound, Travis's progress on the kit is pretty remarkable considering that he's only been at it since the group's inception. His sound is clean and bright, his technique smooth as silk, and his time feel, no doubt owing to his prior hand-drumming experience, is rock-solid. "I really felt like I was a kit player once I started, like somehow that was my main instinct. The power and grounding aspect behind a drumkit were very appealing to me."

Live, String Cheese regularly embarks on long, searching explorations, but shorter tunes and catchy pop melodies bring the band back down to earth. The gentle breeze

continued on page 118



Travis's Treats



Drums: various
A. 5x14 Ludwig steel snare
B. 14x16 Tribes tom
C. 10x12 Tribes tom
D. 8x10 Tribes tom
E. 2x8 DW single-headed tom
F. 11 3/4" LP conga
G. 11" LP conga
H. LP bongos
I. LP Matador timbalitos
J. 18x22 bass drum

(Cymbals: various
1. 19" Zildjian K Custom Dark China
2. 20" Sabian HH medium-heavy ride
3. 15" Zildjian A Custom
4. Zildjian Zil-Bel
5. 12" Sabian Sound Control splash
6. 8" Sabian hi-hat (mounted on X-Hat)
7. 14" Sabian HH crash
8. 14" Zildjian New Beat hi-hats (old)

Percussion (bells and blocks): various
aa. Toca Cha Cha bell
bb. LP Mambo bell
cc. LP Tapon bell
dd. LP Jamblock
ee. Rhythm Tech timbale bell

Hardware: Tama Iron Cobra pedals'(loose) tension), Pearl ICON rack
Heads: Remo coated Ambassador on snare top and tom bottoms, Renaissance Ambassadors on tom batters (duct tape for muffling on small toms, muffling ring on 16"), Powerstroke 3 on bass drum batter with Attack front head with 4" hole (tone pad for muffling, loose head tension!
Sticks: Vic Firth Buddy Rich model*

MODERN CLASSICS

NEW RELEASES FROM HUDSON MUSIC

BUDDY RICH: AT THE TOP

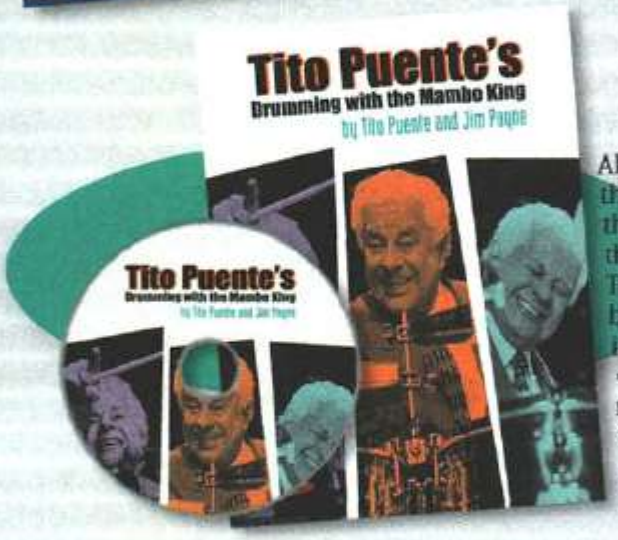
Recorded at "The Top of the Plaza" in Rochester, New York on February 6, 1973 and not seen in its entirety since it was first broadcast, this video contains one of the most sought-after and influential shows ever recorded by Buddy— including the definitive versions of "Love For Sale," "Time Check," "Norwegian Wood", "Basically Blues" and "West Side Story."

60 minutes
U.S. Retail: $24.95

CLASSIC DRUM SOLOS AND DRUM BATTLES

Featuring: Gene Krupa, Buddy Rich, Sonny Payne, Art Blakey, Joe Morello, Ed Shaughnessy, Sam Woodyard, Chico Hamilton, and more. 15 true "Legends of Jazz Drumming" in astounding extended solos and rare, never-before-seen drum duels filmed over the last four decades.

60 minutes
U.S. Retail: $24.95



TITO PUENTE'S DRUMMING WITH THE MAMBO KING

Book and audio CD by Tito Puente and Jim Payne

Almost two years in the making, this project was developed with the very close involvement of the late, legendary musician, Tito Puente. The 192-page book/audio CD package includes:

- Instruction covering Latin rhythms and patterns for the timbales and the drum set.
- A retrospective of Tito's incredible 50-year career as The King of Latin Music— in the master's own words and photos.
- A brief history of Latin music.
- A 72-minute audio CD that features playing examples of all the material in the book plus twelve original recordings and charts that span Tito's entire career.

U.S. Retail: $32.95

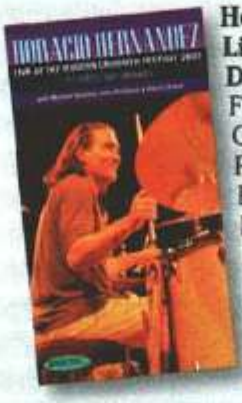
HIGHLIGHTS OF THE MODERN DRUMMER FESTIVAL 2000

Modern Drummer Festival 2000 — Saturday
Featuring: Dave Lombardo, Paul Leim, Horacio Hernandez with Marc Quiñones, and Don Brewer.

80 minutes
U.S. Retail: $29.95

Modern Drummer Festival 2000 — Sunday
Featuring: Akira Jimbo, Billy Ward, Hilary Jones and Vinnie Colaiuta.

90 minutes
U.S. Retail: $29.95



Horacio Hernandez: Live at the Modern Drummer Festival
Featuring Marc Quiñones with John Patitucci, Michael Brecker and Hilario Duran. Includes Horacio's entire performance.

65 minutes
U.S. Retail: $29.95

HUDSON MUSIC PRODUCTS ARE AVAILABLE FROM YOUR LOCAL MUSIC RETAILER.

Or from Hudson Music... Call toll-free: **(888) 796-2992** • Visa/Master/Discover Accepted
MAIL ORDER: Hudson Music, Box 340, Dept. D900 • Woodstock, NY 12498 • Fax: **(914) 246-5282** • E-Mail: Hudsoninfo@aol.com
Please specify titles and enclose a check or money order in US funds. U.S. and Canadian orders, only.
New York State residents add 7 3/4% sales tax. Shipping & Handling: add $5.95 for the first item and $2.00 for each additional.
In Europe e-mail: hudsoneuro@aol.com • DEALER INQUIRIES: Hal Leonard Corp. (414) 774-3630

HUDSON MUSIC®

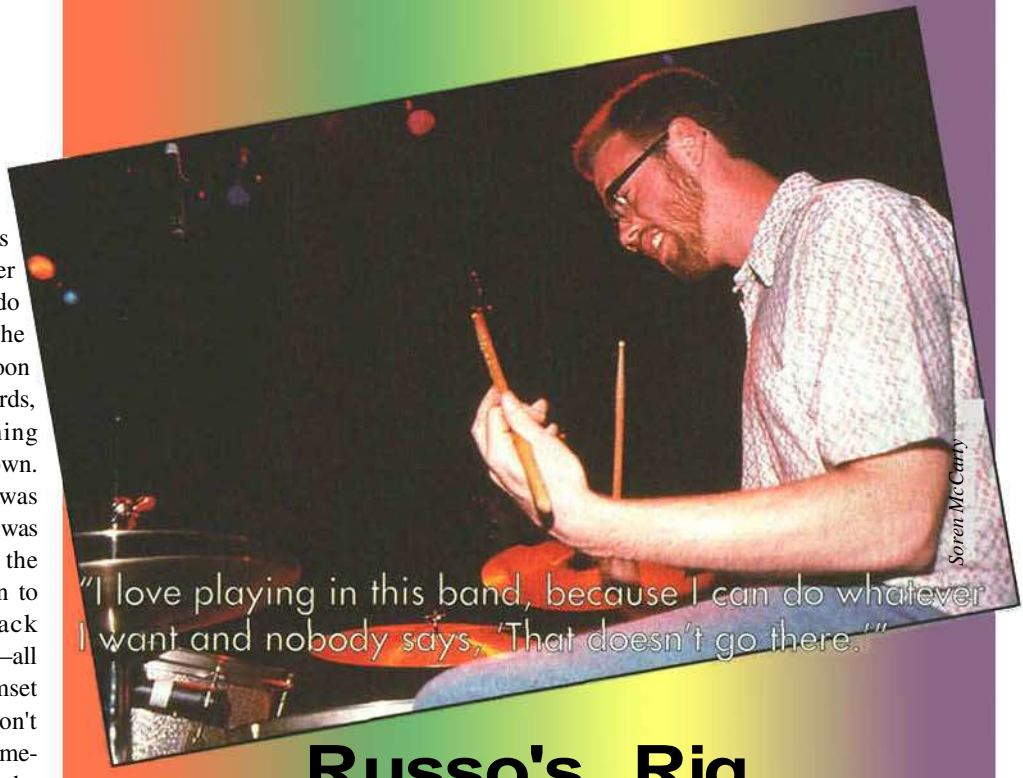
hudsonmusic.com

Joe Russo
Fat Mama

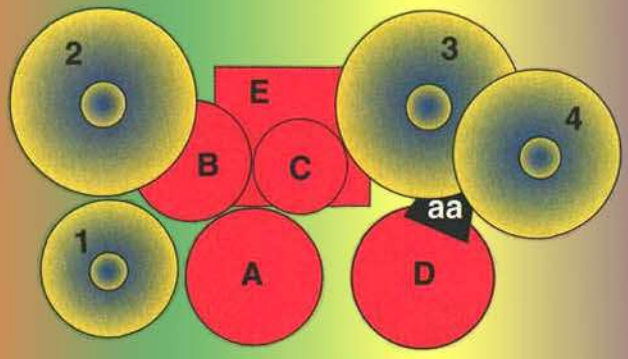
When a nineteen-year-old Joe Russo, as a prog-rock and fusion freak (and former "serious" metalhead), moved to Colorado four years ago and hooked up with the post-modern funksters who would soon form Fat Mama, he was still, in his words, "Dave Weckl boy." But his drumming world was about to be turned upside down. "What I thought funk was at the time was totally not what it is," he says. "And I was very structured, the same groove on the same song. But the guys turned me on to Joey Baron, *Bitches Brew,* Jack DeJohnette, Al Foster, Bobby Previte—all these people who do things with a drumset that I didn't think were possible. You don't have to be doing huge fills to make something cool. Like Joey Baron—he'll play the simplest thing, but it's the most moving thing of all time."

Russo listened hard and took a wide musical turn, and is now well on his way to being mentioned in the same breath as some of the drumming community's most creative artists. His playing with the outrageously forward-thinking septet Fat Mama is truly funky, the full, fat sound Joe coaxes from his beat-up vintage Ludwigs *way* in the pocket. He never flaunts his considerable chops simply for the sake of doing so; rather, Joe's ideas are executed with precision and clarity, which is ideal in a large band that simmers funk, jazz, Klezmer, fusion, rock, and even disco into a deep, dark, and heady stew. (And that's just on the *first track of the first album*—1997's *Mamatus.)* In short, Joe Russo gets it.

Fat Mama wasn't always the raging orgy of challenging rhythms and horn-based madness that it is today. As its name (taken from a Herbie Hancock tune) implies, the group started out in Boulder as what Joe describes as "a party-funk band." That didn't last long. The guys began to honor their edgier ideas, and Fat Mama started taking big musical risks. At one point there were nine members, including two percussionists (who have since left). After plenty of musical plundering in Colorado, which peaked with a sold-out show in a 1,300-seat theater, the band decided to give it a whirl on the East Coast.



Russo's Rig



Drums: vintage Ludwig (1962) in champagne sparkle wrap
A. 6x14 wood snare
B. 10x13 tom
C. 3x10 "ghetto timbale" (10x10 Tama Swingstar tom cut to 3")
D. 12x15 floor tom
E. 15x22 bass drum

Cymbals: Zildjian
1. 14" K Dark hi-hats
2. 20" ride (late '70s)
3. 20" K Dark flat ride
4. 18" crash (cracked, also from late '70s)
aa. LP cowbell (low)

Percussion: miscellaneous pieces placed on stand next to hi-hat, including various bells, shakers, and pot and pan lids.
Hardware: Pearl hi-hat stand, DW 5000 single bass drum pedal with loose spring tension
Heads: Remo Renaissance Emperors on snare and tom batters with no muffling, clear Diplomats on tom bottoms (snare tuned loose, toms high), coated EQ3 on bass drum batter with pillow for muffling (no front head)
Sticks: Vater Manhattan 7A model

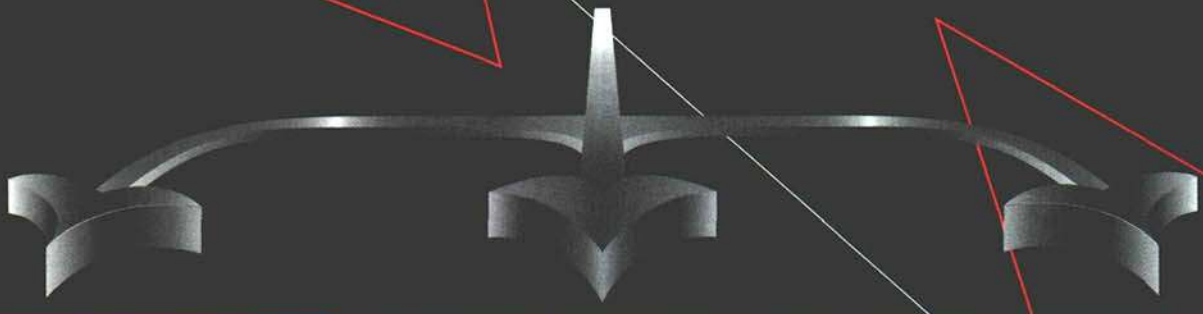
"I love playing in this band," Joe gushes, "because I can do whatever I want and nobody says, 'That doesn't go there.'" The diverse Fat Mama repertoire, which includes the sinister, the far out, *and* the hip-shaking, allows for performances that vary widely in tone, according to the collective mood of band and audience on a given night. "The duality is cool," says Joe. "It gives us a lot of options. We can play totally free, or if we just wanna go out and rock and get a serious sweat happening, we can do some thirty-minute disco freak-out."

For a hefty helping of in-concert rapture, check out *Fat Mama Live,* released earlier

continued on page 120

THREE-PRONGED ATTACK

QUALITY DRUMHEADS TO CONQUER ANY PLAYING SITUATION



TERRY BOZZIO SIGNATURE HEADS

"True Acoustic Quality"

Rich, warm, resonant, traditional Single-Ply Mylar Heads

TERRY BOZZIO

- MEDIUM CLEAR ..... 6" – 28"
  Ambassador-type weight
- MEDIUM COATED ..... 6" – 28"
  Ambassador-type weight
- COATED TOP DOT ..... 12" – 14"
  Ambassador-type weight
- Coated Bottom Dot ..... 12" – 14"
  Ambassador-type weight
- SNARE SIDE ..... 12" – 14"
  Ambassador-type weight
- NO OVERTONE W/INTERNAL RING
  Power Stroke 3-type weight ..... 20" – 24"
- THIN SKIN BLACK ..... 20" – 28"
  Black Diplomat-type weight

OTHER ATTACK™ SIGNATURE HEADS

CHARLIE ADAMS SIGNATURE HEAD

- COATED-BATTER BOTTOM-DOT ..... 14"
  Ambassador-type weight

1-PLY DYNAFLEX HEADS

"Where Attack Gets its Name"

Bright, Tight low-end, Polyester-Nylon Heads

- CLEAR ..... 6" – 24"
  Ambassador-type weight
- COATED ..... 6" – 24"
  Ambassador-type weight
- THIN SKIN CLEAR ..... 6" – 18"
  Diplomat-type weight
- THIN SKIN COATED ..... 6" – 18"
  Diplomat-type weight
- MEDUIM, HAZY BLACK
  Ambassador-type weight ..... 6" – 24"

TONE RIDGE HEADS

Cuts down on overtones

- CLEAR ..... 6" – 24"
  Ambassador-type weight
- COATED ..... 6" – 24"
  Ambassador-type weight

MISC. SINGLE PLY

- SMOOTH WHITE ..... 18" – 24"
  Ambassador-type weight
- PORTED BASS BLACK ..... 18" – 24"
  Diplomat-type weight
- SNARE SIDE ..... 12" – 14"
  Thin and Medium and 10" thin

2-PLY DYNAFLEX HEADS

"Power, Endurance and Control"

Tough, Thick, Punchy, Long lasting, No Overtones, Polyester-Nylon Heads

- THIN SKIN-2 CLEAR ..... 6" – 24"
  medium thin
- THIN SKIN-2 COATED ..... 6" – 24"
  medium thin
- THIN SKIN-2, HAZY BLACK
  medium thin ..... 6" – 24"
- ATTACK-2, CLEAR
  w/tone ridge – great for marching ..... 6" – 24"
  medium
- ATTACK-2, COATED
  w/tone ridge – great for marching ..... 12" – 14"
  medium
- BLASTBEAT, COATED ..... 12" – 14"
  extra thick

NO OVERTONE DRUMHEADS

Internal Ring, (Power Stroke 3-type weight)

- CLEAR ..... 18" – 24"
- COATED ..... 12" – 14"
  ..... 18" – 24"
- PORTED BLACK ..... 18" – 24"
- SMOOTH WHITE ..... 18" – 24"

KEVLAR

- ATTACK FORCE (BLK. & WHT.) ..... 13" & 14"

SPECIALTY HEADS

- JINGLE HEADS ..... 12" – 14"
- CALFLIKE™ SNARE HEADS ..... 12" – 14"

ATTACK drumheads™

AMBASSADOR, DIPLOMAT, POWER STROKE 3, PIN STRIPE ARE TRADEMARKS OF REMO, INC.

UNIVERSAL PERCUSSION AND ATTACK ARE NOT AFFILIATED WITH REMO, INC.

CANNON PERCUSSION 1431 HECK RD. COLUMBIANA, OH 44408 E:MAIL - UNIVPERC@AOL.COM

Andrew Barr

continued from page 110

ence, for The Slip part of the beauty of the gig was the chance to win over a new audience. "I love all the different playing situations," says Andrew, "seeing how the music affects the people and seeing how we're affected by who's listening. There's no denying being affected by the audience. For us it's about walking into the room and trying to feel what the crowd's feeling, trying to feel what the space needs."

Eric Kalb

continued from page 112

spring, Eric also plays with jazz/blues guitarist Melvin Sparks whenever he can. But most of his time is spent anchoring the traveling party that is Deep Banana Blackout, milking timeless syncopated beats from his simple four-piece kit. "No matter what I'm playing," he says, "I want it to sound authentic, in some sort of tradition. I consider myself an 'American' drummer, and I'm trying to play all the styles that America has to offer authentically." With his Funky-Midas touch, we'd say Eric's succeeding.

Michael Travis

continued from page 114

that flows from a tight, four-minute bluegrass romp, for example, provides a little relief—for both band and audience—and a moment to refuel before launching off on the next journey. "I feel like we're pretty responsible hosts," says Travis. "We convey stuff in a very digestible form, and we don't leave them hanging. We'll come down and do a sweet little country tune and then go off on some raging, twisted jam."

Part of the inherent balance in the group's pacing is provided by String Cheese's mix of hard-core jammers and guys whose acoustic-scene background favors brevity over expanse. "Three of us are more likely to be considered people who would be in a jam band," Travis reveals, "and the two others [bassist Keith Moseley and acoustic guitarist Bill Nershi] were kind of swept up in the fire of the whole thing. They're a grounding influence, a tempering influence, which I really appreciate. Their roots music, bluegrass, and Americana keep the whole thing from becoming too esoteric."

Earlier this year, the band released *Carnival '99,* a live double-disc that's a trusty document of its onstage prowess. (Previous recordings include '98's *'Round The Wheel,* '97's *A String Cheese Incident,* and '96's *Born On The Wrong Planet.)* So, with a killer live LP, a swelling fan base, and a horde of summer package tours under its belt, what's on the horizon for The String Cheese Incident? "Our goal is to make as many multi-day, outdoor events as possible," says Travis.

But the drummer's concept of these open-air events extends far beyond the bandstand: "I feel like our music conjures in people's minds a broader concept of kind of a village setting, which today's living environments don't generally offer. People yearn for a simple environment where they take care of each other and grow their own vegetables, and ritual is an important part of their lives. There's beautiful, eternal music that can take people to

Make a BIG change for small change...

Here's a terrific, no-risk, way to try a matched set of Terry Bozzio Snare Drumheads by Attack .

While supplies last, you'll get one Terry Bozzio 14" Medium Coated Batter head AND one 14" Medium Clear Bottom head at an unbelievable $12.95* ...and we pay the shipping!

Want more? How about a 4-page booklet on tuning tips written by Terry himself! And, we'll guarantee your satisfaction or refund your money!

ATTACK drumheads™

CANNON Percussion, 1431 Heck Rd., Columbiana, OH 44408

Call 1-800-282-0110 for the dealer nearest you!

Yes, I want to try the Terry Bozzio heads and hear the difference!

Name: _____

Address: _____

City: _____ State: _____ Zip: _____

Check
Money Order

Credit Card: _____ Exp. Date: _____
Card No. _____
Signature _____ (Required)

Mail to: Cannon Percussion, 1431 Heck Road, Columbiana, OH 44408
or FAX to: 1-800-979-DRUM or e-mail at: univperc@aol.com

Offer limited to US residents only. Please allow 4-6 weeks for delivery. Only one pair of heads per address. Ohio residents enclose $14.26 (includes 6% sales tax). Do NOT send cash. While supplies last. Refunds must be returned in the original packaging. Photo copy of order form acceptable.

Don't Compromise...
You can use Drum Doctors too!

Vinnie Colaiuta & Ross Garfield (The Drum Doctor) at
The Record Plant, Hollywood CA - Photo by Josh Freese
Drum Doctors
For the Ultimate in Drum Rentals, Studio Teching,
Custom Shop and New & Vintage Equipment Sales
818·506·8123
www.drumdoctors.com

this place of healing and purity, and we're really reaching toward that."

Joe Russo

continued from page 116

this year. The six-tune, sixty-eight-minute disc is looser and more relaxed than *Mamatus,* and it's fascinating to compare the versions of the Klezmer-tinged "Gefilte Luv" that appear on each LP. Some of the composition's melodies and themes carry through, but the version on *Live* is otherwise totally different from its predecessor—more evidence of Fat Mama's constant evolution.

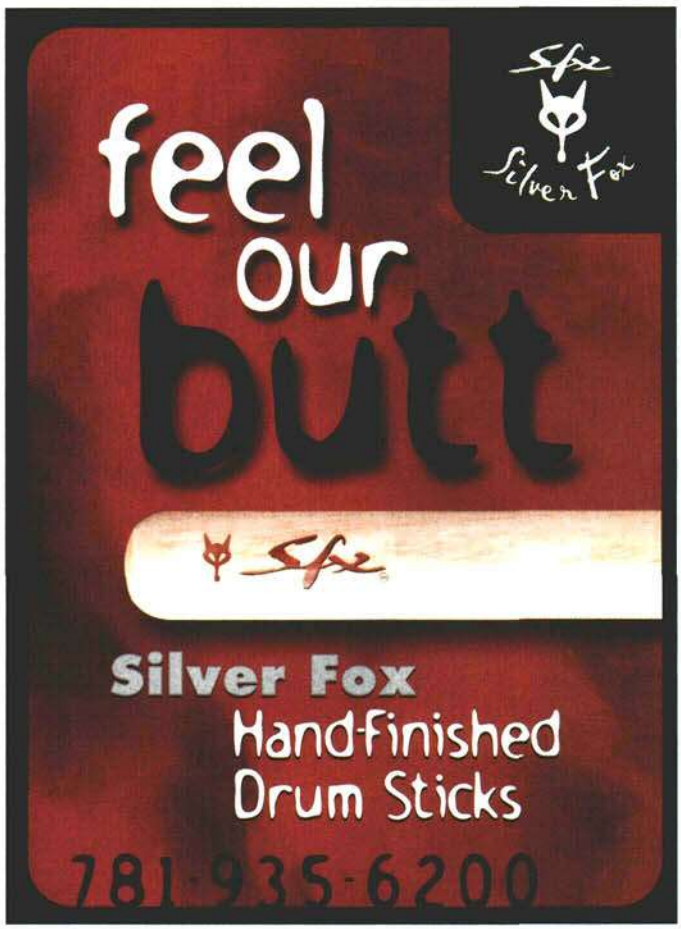
Joe clarifies: "Live, we really try to do different things with the stuff off the first album, because we've been playing it for so long. You might not even be able to recognize the songs." The band also makes a habit of improvising from scratch, especially at the beginning of a performance. "You really have to listen to what's going on, and with the ideas everyone's bringing in, we can see where each of us is at. It makes for a nice road map for the rest of the night." No one knows what will come out of these jams. "Either it'll be free swing or an ambient drum 'n' bass thing, or whatever, according to the mood we're in. If we're all really tired or stressed out because we've been traveling and don't have a place to sleep that night," Joe laughs, "we're just like, 'Let's play something free.'"

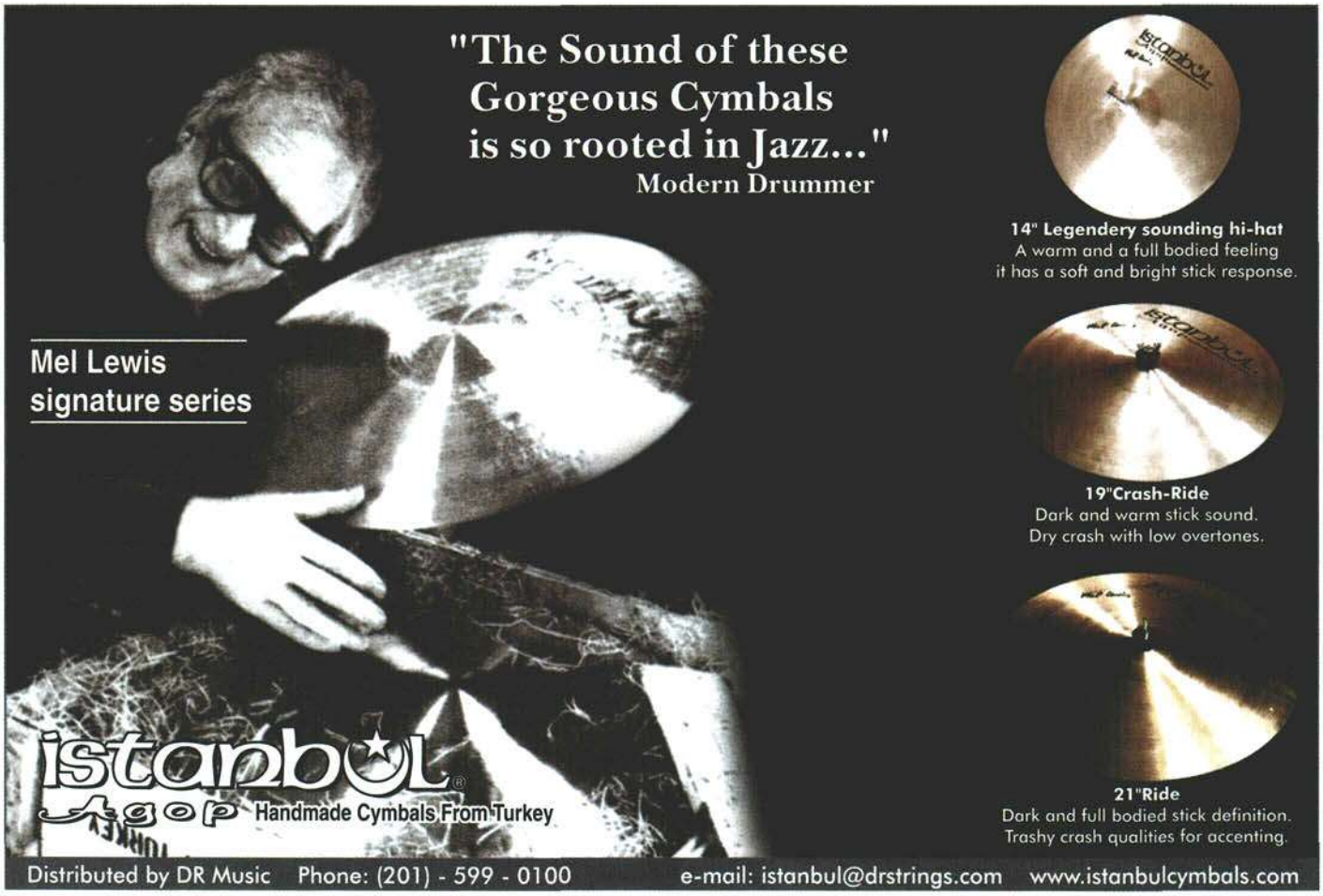
Ah yes, that pesky problem of where to house a large ensemble

when the money isn't exactly pouring in. After all, it's practically impossible for a seven-piece band playing ambitious instrumental music to sustain itself on the road ("the worst career decision anyone could ever make!" Joe half jokes). But thanks to taping and word of mouth, the Fat Mama name is spreading nonetheless. At the April 2000 Jammy Awards in New York City, the band took home the fan-voted "New Groove" trophy. And shortly the band will be touring behind the release *of Load"*",8,1* (a nod to the old Commodore computers, it's pronounced "load-star-comma-eight-comma-one"), which unleashes The Mama's hardest-grooving yet most ethereal music to date. Just don't look for it on the radio. At least not yet.

Jam On The Net

For more information on these artists, including tour dates and how to order recordings, check them out on the Web: www.theslip.com, www.deepbananablackout.com, www.stringcheeseincident.com, www.fatmama.com, and www.flyingfrogrecords.com. For more info about the scene, check out www.jambands.com.





MD2K FESTIVAL WEEKEND 2000

Millennium Festival

CATCH THE DRUM EVENT OF

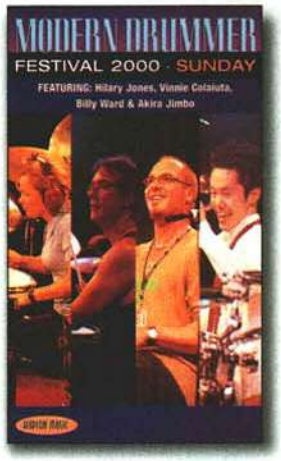
In commemoration of MD2K—Modern Drummer's 13th Drum Festival—award-winning producers Rob Wallis and Paul Siegel o Hudson Music recorded this historic event. If you were lucky enough to have been there, this three-tape series or new DVD wil serve as great mementos. If not, then these exciting recordings will make you feel like you were actually there!

Saturday, May 20 Highlights

Excerpts of Saturday's great clinics and performances, plus backstage footage, interviews, and more! Artists include:

- Tony Medeiros
- Street Beats
- Dave Lombardo
- Paul Leim
- Don Brewer
- Horacio "El Negro" Hernandez & Musical Guests featuring Marc Quiñones

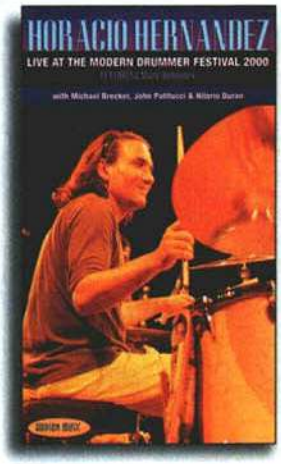
Sunday, May 21 Highlights



Great moments from Sunday's show, including appearances by:

- Mike D'Angelo
- Akira Jimbo
- Billy Ward
- Hilary Jones
- Vinnie Colaiuta & Musical Guests (Featuring David Garfield on keyboards, Michael Landau on guitar, and Neil Stubenhaus on bass).

Includes thirty full minutes of Vinnie in performance, plus interviews!



Horacio "El Negro" Hernandez & Musical Guests

This tape presents the fiery El Negro's complete performance with an incredible band brought together exclusively for the Festival. With special guest Marc Quiñones on percussion, the band also features Michael Brecker on saxophone, John Patitucci on bass, and Hilario Duran on piano.

Weekend Recordings

THE YEAR ON VIDEO AND DVD!

Don't miss the first-ever major drumming event to be recorded on DVD!

The Festival Weekend 2000 DVD contains all the performances presented on both of the Highlights Videos (80 minutes on Saturday, 90 minutes on Sunday).

In addition, you'll be able to choose between different camera angles during Horacio and Vinnie's performance segments with their bands. Be your own director, panning the stage to capture the complete musical impact, or zooming in for close-ups of these amazing drummers.

DVDs AVAILABLE SOON!

name (please print)

address

city state zip

phone

❑ Visa ❑ MasterCard

Visa/MasterCard# exp. date

name on card

To pay by check,
make payable and send to:
Modern Drummer Publications,
Attn: MD Video/DVD
12 Old Bridge Road,
Cedar Grove, NJ 07009-1288

VIDEOS/DVDS			
Qty	Item	Price	Total
	Saturday, May 20 Festival Highlights Video	$29.95	
	Sunday, May 21 Festival Highlights Video	$29.95	
	Horacio "El Negro" Hernandez & Musical Guests Video	$29.95	
	ALL THREE VIDEOS — SAVE $10!	$79.95	
	Complete Festival Highlights DVD	$49.95	
		Subtotal	
		For shipments to NJ, add applicable 6% state/local taxes.	
		Merchandise total	
		shipping & handling charges (see box below)	
		Grand total	

- Videos available in NTSC format only
- All checks or money orders payable in US funds only (no cash)
- No C.O.D.
- Shipping available to a street address only
- No PO box deliveries
- Please allow 10 – 14 days for delivery
- For info on PAL orders, email hudsoneuro@aol.com

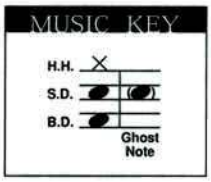
TO PHONE YOUR ORDER CALL:
(973) 239-4140
9:00 A.M.—5:00 P.M. EST.

OR FAX YOUR ORDER:
(973) 239-7139

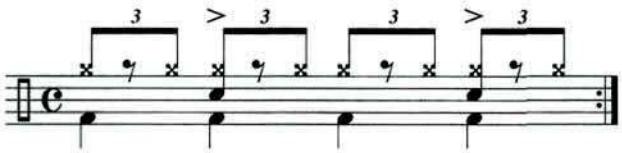
SHIPPING & HANDLING CHARGES
United States & Canada
1 – 3 Videos/DVDs $6.00
4 – 6 Videos/DVDs $7.50
For foreign delivery add $4.50 per video/DVD

The Rolling-Triplet Shuffle

by Ed Breckenfeld

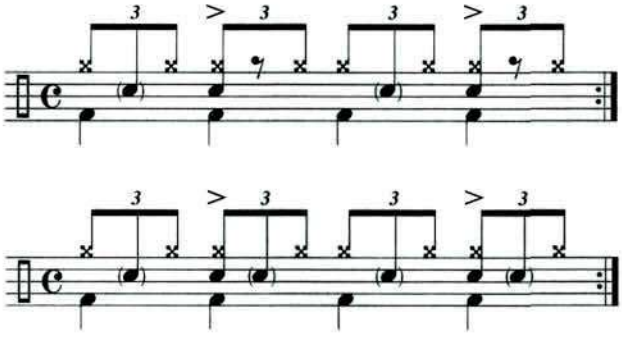


The backbeat shuffle is a classic and compelling groove. With its origins in the blues, and applications in rock, jazz, and country drumming, the shuffle is played by every drummer at some point in his or her career. Yet many players never go much further than the most basic version:

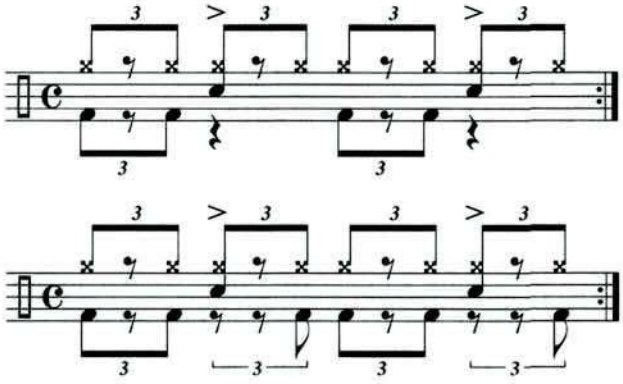


The following exercises build on the basic shuffle by adding "ghosted" snare drum notes. These notes should be played at a greatly reduced volume, contrasting dramatically with the heavy backbeats on 2 and 4. By playing the "ghost" notes quietly, they'll blend more into the cymbal and bass drum rhythm. This adds an underlying, compelling triplet effect to the shuffle.

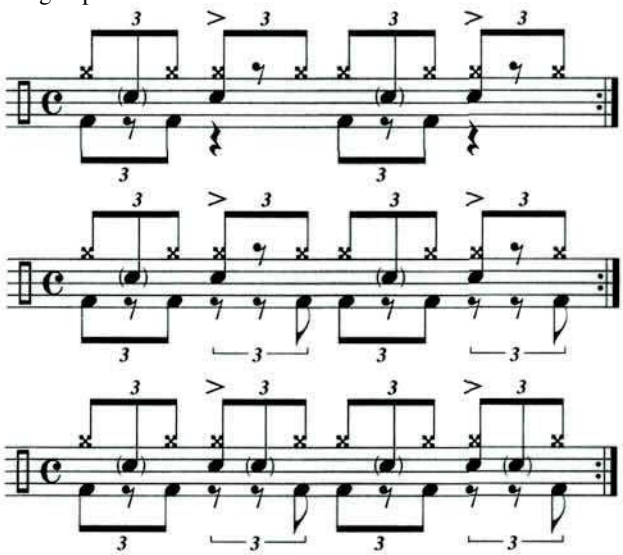
Play the following beats on a closed hi-hat and also on a ride cymbal with a 2-and-4 or quarter-note hi-hat:



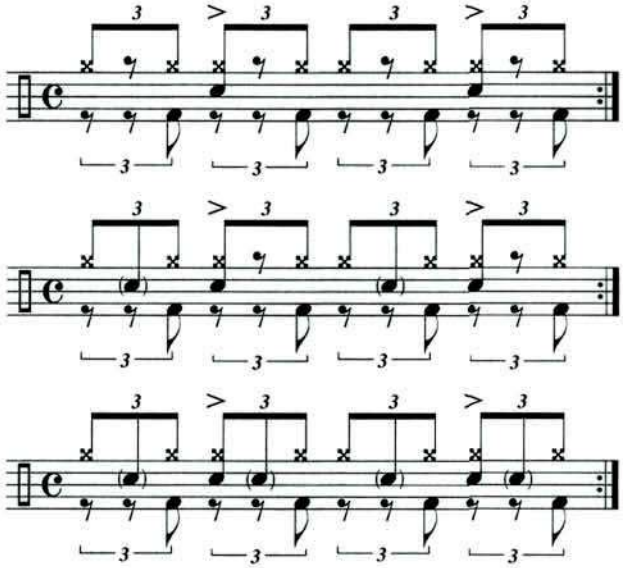
The rock shuffle changes the bass drum to follow the cymbal for a more driving feel:



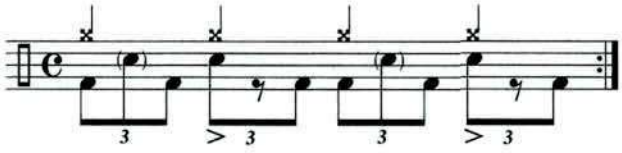
Here the ghost notes blend with the bass drum for a continuous rolling-triplet effect:

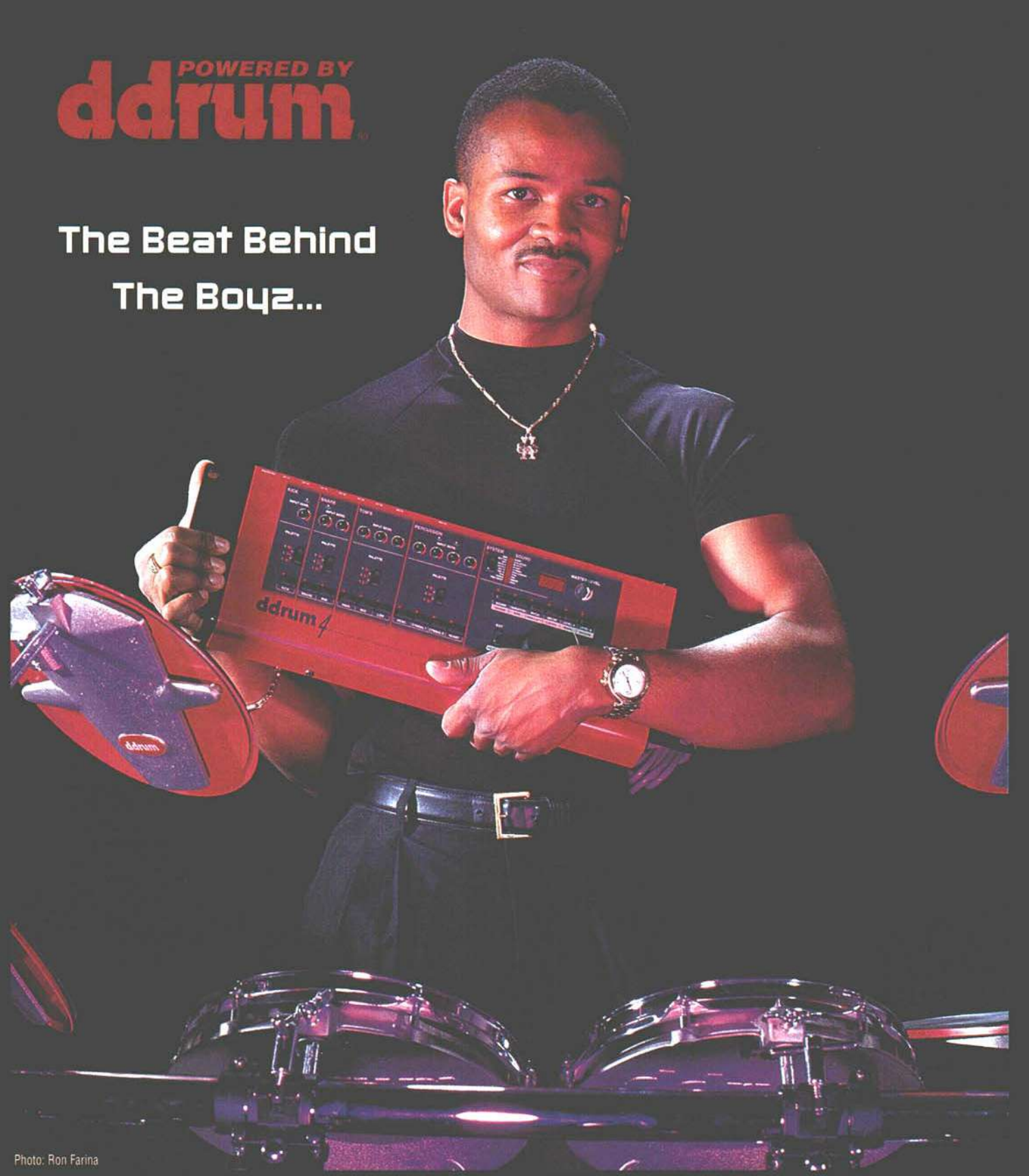


By removing the bass drum notes from the downbeats, the offbeats in the shuffle can be emphasized:



The above rock shuffles can also be played with a quarter-note cymbal pattern. This draws even more attention to the triplet effect:





...Freddie Holliday & ddrum

Boyz II Men

Distributed By
Armadillo
15251 Roosevelt Blvd., Suite 206, Clearwater, FL 33760 Ph. 727.519.9669
www.clavia.se

POWERED BY
ddrum

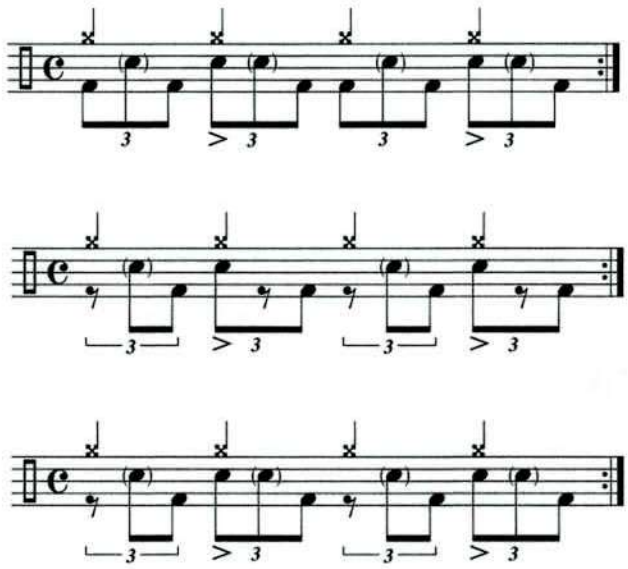
FREE! DISCOUNT DRUM CATALOG

"T" SHIRTS

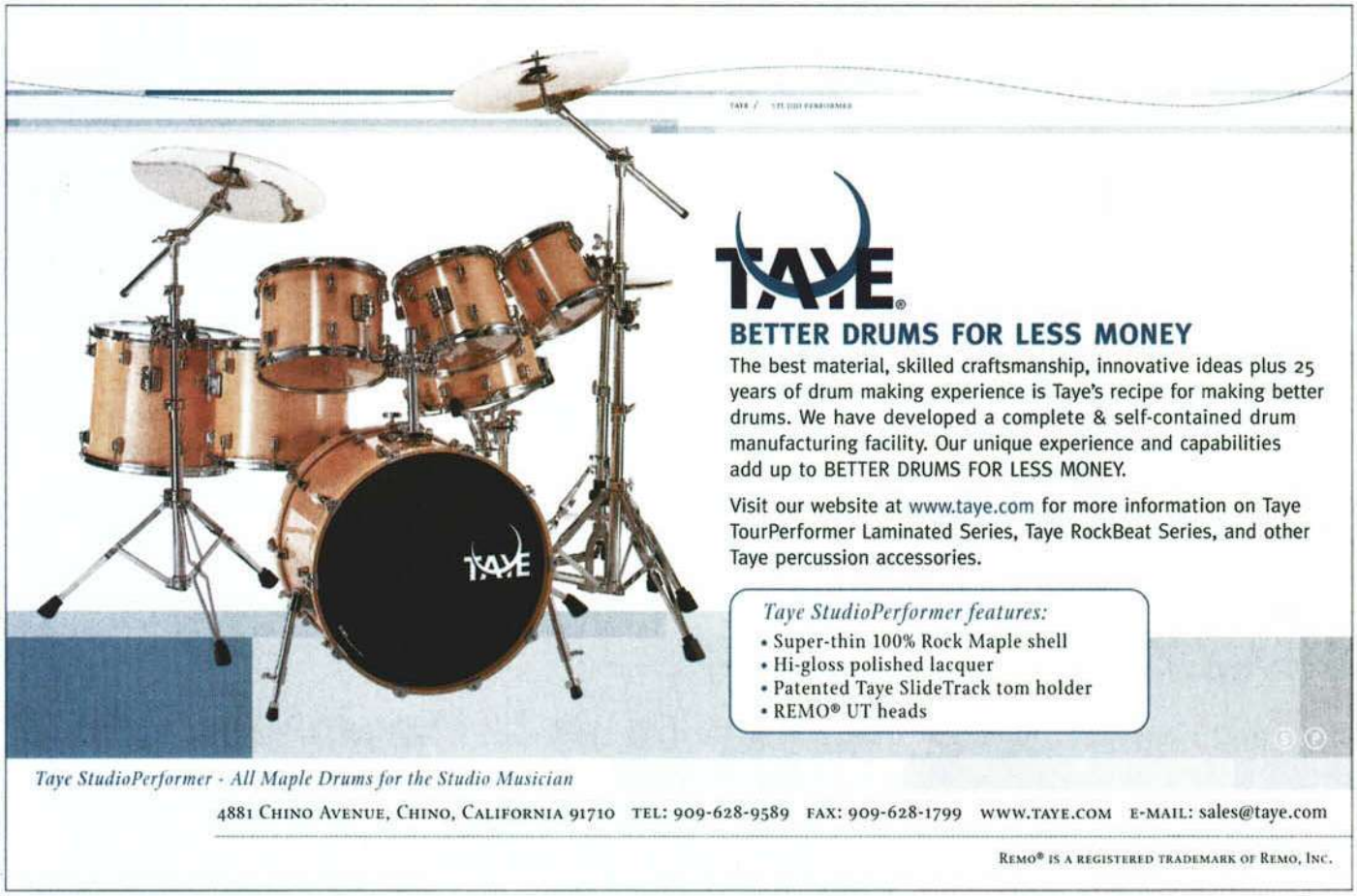
$7.50 per shirt
Certified Check or Money Order Only
(Includes Shipping)
Outside US
$10.00 US Funds

—Specify Size—

"We will beat any advertised price"

ATLANTA
PRO PERCUSSION, INC.
2526 Spring Road • Smyrna, GA 30080
(770) IDO-DRUM (770) 436-3786
Or call operator for toll free number
Call or write for our *FREE* DISCOUNT FLYER
Call Information for our toll free number

To get an idea of how grooves like these should sound, listen to great shuffle players like Jeff Porcaro and Bernard Purdie. Hearing it done by the masters can be educational *and* inspirational.

Beware of one thing, though: Ghost notes can be addictive. Once you get them down, it can be hard to get them *out* of your shuffles.



Traditional Cuban rhythm, and sound by Toca

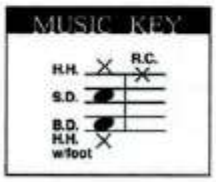
Buena Vista Social Club.
Afro-Cuban All Stars.

Two bands comprised of outstanding musicians. Players who bring energy to the music while staying true to their heritage. And the drums that fill their sound? ***Toca.***

Visit Toca on line at www.KamanMusic.com
Kaman Music Corporation, P.O. Box 507 Bloomfield CT 06002

Musical Diversity

Understanding Style Similarities Is Key

by Ted Bonar

Drummers need to be all things to all people. When a band needs good time, we need to keep the tempo. When a band needs dynamics, we need to lead the charge or call the retreat. If a band is rocking out, we need to find fifth gear fast. And if a ballad needs that slow-cooking groove, we need to be able to simmer on low but still keep the intensity.

There's great competition out there in drum-land, but a good drummer in one genre can become a good drummer in all genres. And with open ears, new experiences, and diverse listening, that good drummer in one genre can quickly become a *great* drummer in all sorts of different styles.

An important thing to keep in mind when beginning to play different genres is that, for the most part, the things that make a drummer successful and enjoyable in one genre are the same things that allow him to play another genre well. The time, feel, control, and emotion a musician brings to the table have nothing to do with the genre being played. The drums are an *instrument,* and if you know how to manipulate time, feel, control, and emotion through your instrument, different genres simply become different mixtures of the above talents.

As we learn the instrument and develop as musicians, most individuals follow a favorite musical style. Some are into rock, some are into jazz, and there are more than a few classical prodigies out there. How can the young—or not so young—drummers in the world utilize their expertise in one area and apply it to another genre? As always, listening to the music you play—as well as being aware of what the different functions of each instrument in the music are—will provide the answers.

For example, let's take a look at your basic "two-step" feel. On the drums, a basic country two-step can look like:

Here the bass drum is playing a very simple "1 and 3" pattern. The musical drummer, however, will not simply think of the bass drum by itself. What else is happening in the music that tells the you to play this figure?

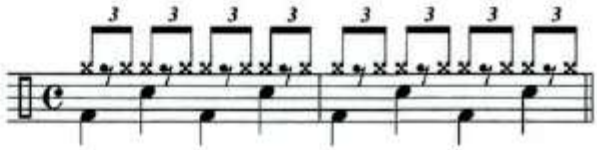
In a two-step, the bass player will be playing a similar, simple figure such as:

As you can see, the bass drum and bass guitar are "locked in" on 1 and 3 as a function of the music. This is a prime example where you and the bass player need to be acutely aware of one another's feel, groove, and function. The alternating "down, up, down, up" feel that you create by alternating quarters on the bass and snare complements (and is complemented by) the bass player laying down his simple "1 and 3" over the basic chord structure (E and B in this example). The relationship between the two musicians and the role they play will also preclude them from playing extra notes and fills. This is one of those grooves where "less is more," and extra notes and fills will defeat the sole purpose of the two-step.

So, although technically simple for both the you and the bassist, playing a good grooving feel together is not simple at all. Exploring the magic of the two-step and finding out why it works so well is an endeavor unto itself. However, the point here is that it's such a simple and universal groove, it can be applied to almost *any* style of music. The two-step is at home in rock, country, blues, jazz, folk, gospel, Cajun, and sometimes even classical music.

The previous drumming example is probably best suited for a mid-tempo country song. (We're talking Hank Williams or George Jones here.) Let's take a look at the traditional two-step shuffle pattern and turn it into a classic rock groove.

The classic two-step shuffle:

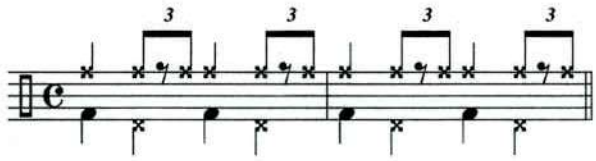
or:

By straightening out the shuffle pattern and speeding up the groove, you end up with a Chuck Berry-type rock groove:

And with a slight modification and emphasis on the dynamics of the downbeats, you end up with a Charlie Watts classic rock two-step:

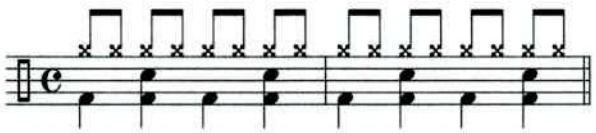
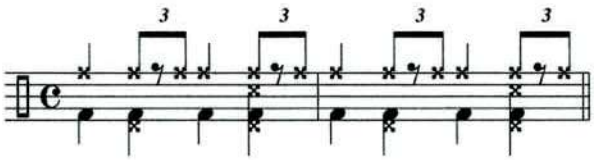
By the way, it should be noted that Charlie leaves out the 1 and 3 on the hi-hat on purpose. The groove is totally different without these notes, and Charlie is a genius at making this groove work.

The previous demonstration shows how learning a mid-tempo country feel can help you understand how to play with any bass player more musically. It also gives you a basis of musical history that will improve his *rock* playing. Once you begin to fully understand the simplicity and the reason for this groove, you can apply the groove and its "rules" to almost any genre.

Jazz, for instance, is an incredibly complicated musical genre. Jazz musicians spend hours, months, and years developing coordination and independence. Expert jazz drummers have a different set of "technical tools" from rock drummers, yet even the most advanced musicians will have to sit back and play "in two" or "in four" when the situation calls for it. Playing "in two" in jazz is remarkably similar to the country/rock two-step discussed earlier:

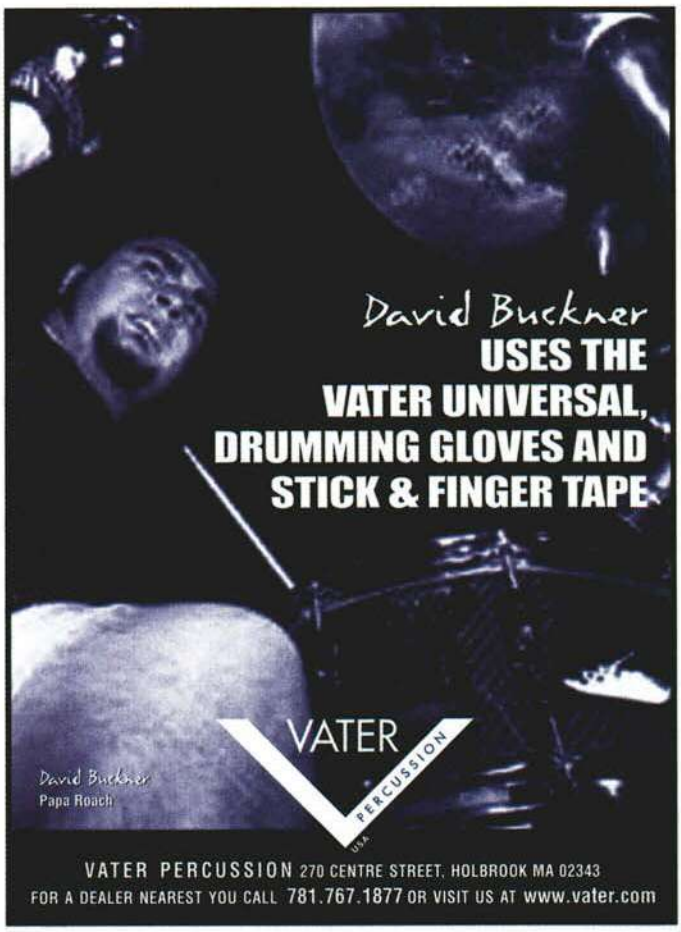


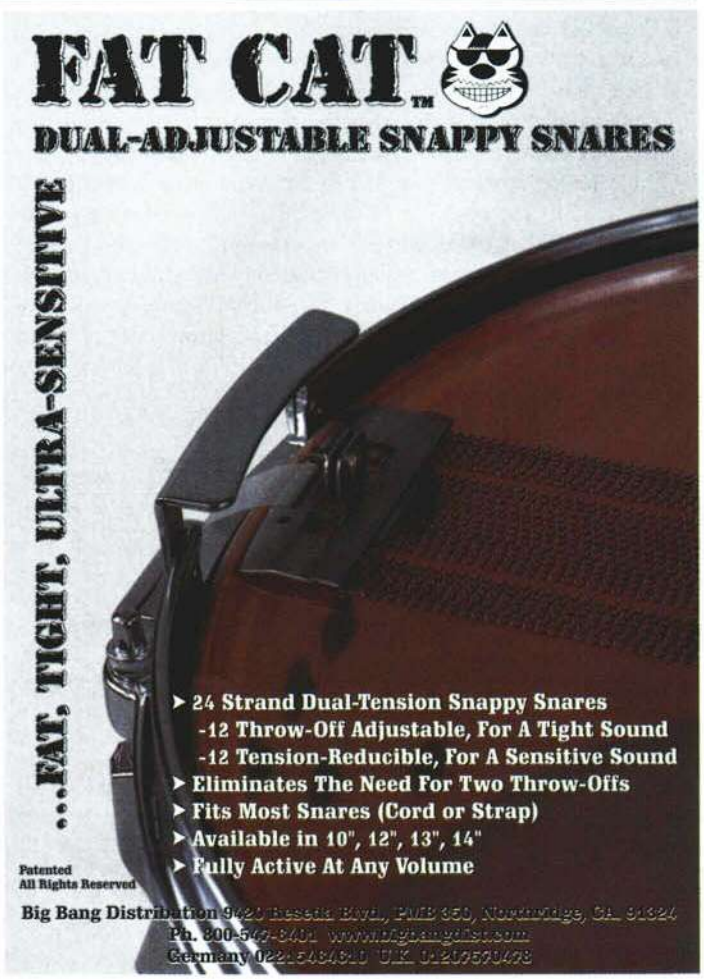
Notice that when "in two," the cymbal part in jazz can be identical to that of your basic country two-step, and the bass drum can be identical as well. Rather than playing a snare drum on 2 and 4, you've added a hi-hat to fill the "up" function (down-up-down-up...remember?). Your dynamics and feel may be slightly different, but the basic rhythms and function of the instrument remain the same.

Similarly, the rock (Chuck Berry-type) extension of the two-step can be expanded to "four on the floor":

And jazz musicians can develop a part from "in two," which would be used in the first chorus, for example, and then play "in four" in the "B" section, bridge, or solos:

In almost any genre, you can pick up this style simply by listening to what the bass player is doing. If the bassist is playing on 1 and 3, you'll play "in two" or a two-step. However, if the bassist plays quarter notes or 8th notes throughout, you would need to adjust and support the music by playing a fuller pattern "in four."

By being aware of basic grooves (there are many others besides the two-step), you can apply them to any musical situation as is appropriate. Listening to the surrounding musicians and picking out exactly what the bass player is doing will enable you to successfully play many different styles of music.

Drummers need to work on their hands and feet to develop their skills and gain control of the instrument. But by being aware of the relationships between instruments and how music is put together, you can become remarkably versatile very quickly, which is an invaluable trait to have as a musician.

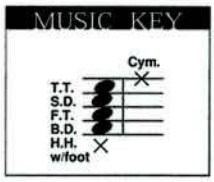




Elvin Jones Style & Analysis

Part 2: Soloing

by John Riley



Imagine you're looking at an abstract painting by Picasso. At first you're unsure of what you're viewing, but shortly you begin to recognize eyes and a nose, and eventually things become a little clearer. The features in this portrait are in strange positions, and their proportions are very unusual. Though the portrait is abstract, it's clearly the work of a gifted and visionary artist.

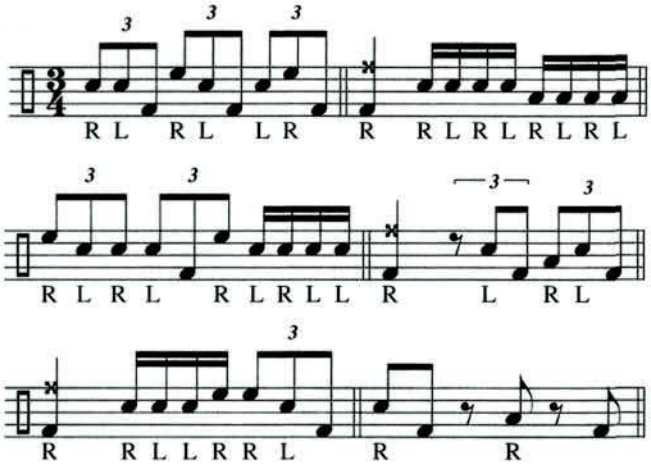
To many a musician's ears, an Elvin Jones drum solo is even more abstract than a Picasso painting. A painting is in a frame, which creates an outline or border for the work. An Elvin drum solo is a fluid event during which the "frame" may not be apparent until the solo's completion. Furthermore, though Elvin rarely plays a "free" solo, he's cunning in his displacement of musical landmarks, and his solo phrasing symmetry is difficult to comprehend—a solo's "face" might have three noses and...is that an eye? Some people have difficulty following the phrasing.

For me, Elvin's performances are very melodic and incorporate masterful facility, ingenuity, and passion. They're abstract masterpieces in their own right.

Elvin has stated that he always plays off of the melody, so the first step to "hearing" one of his solos is to listen to the solo while simultaneously singing the song's melody. This will help you hear his phrasing. You'll notice that the phrases can be several measures long and don't necessarily begin or resolve on beat 1.

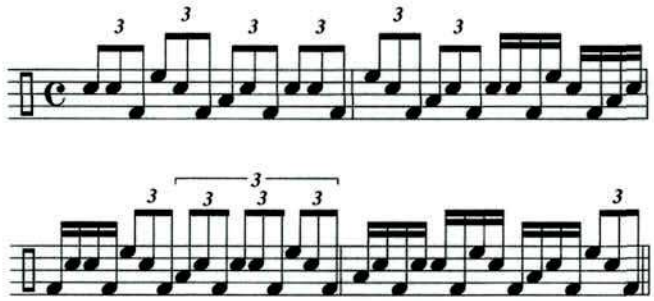
Like his comping (discussed in the September issue of *MD),* many phrases are made up of three-beat motifs, which go across the barline and, at times, across the phrase line. (The phrase line is a significant landmark in a song's harmony, usually every four or eight measures.) Elvin also likes to "shift the frame" by developing simple motifs—like right, left, foot—at various rates of speed.

Below are several three-beat Elvin motifs. First, practice them as individual-measure exercises.



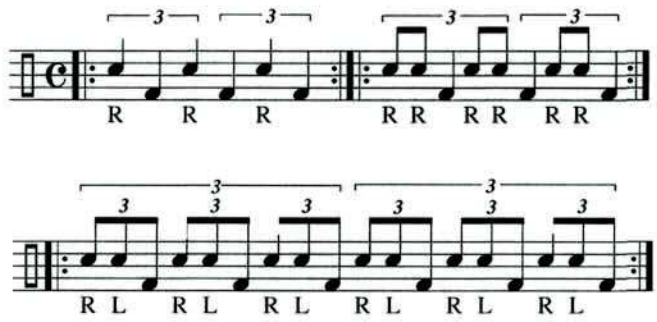
Now go back and combine the motifs into four-bar phrases to feel how they unfold across the barlines. To help you keep your place and internalize the phrases, it will be helpful for you to count out loud: "1234, 2234, 3234, 4234."

Here's a favorite time-stretching (i.e., "frame shifting") device incorporating a three-note motif:



Once you're comfortable with the previous example, experiment with reversing some of the hand combinations from right-left to left-right. Then experiment with substituting the hi-hat for some of the bass drum notes.

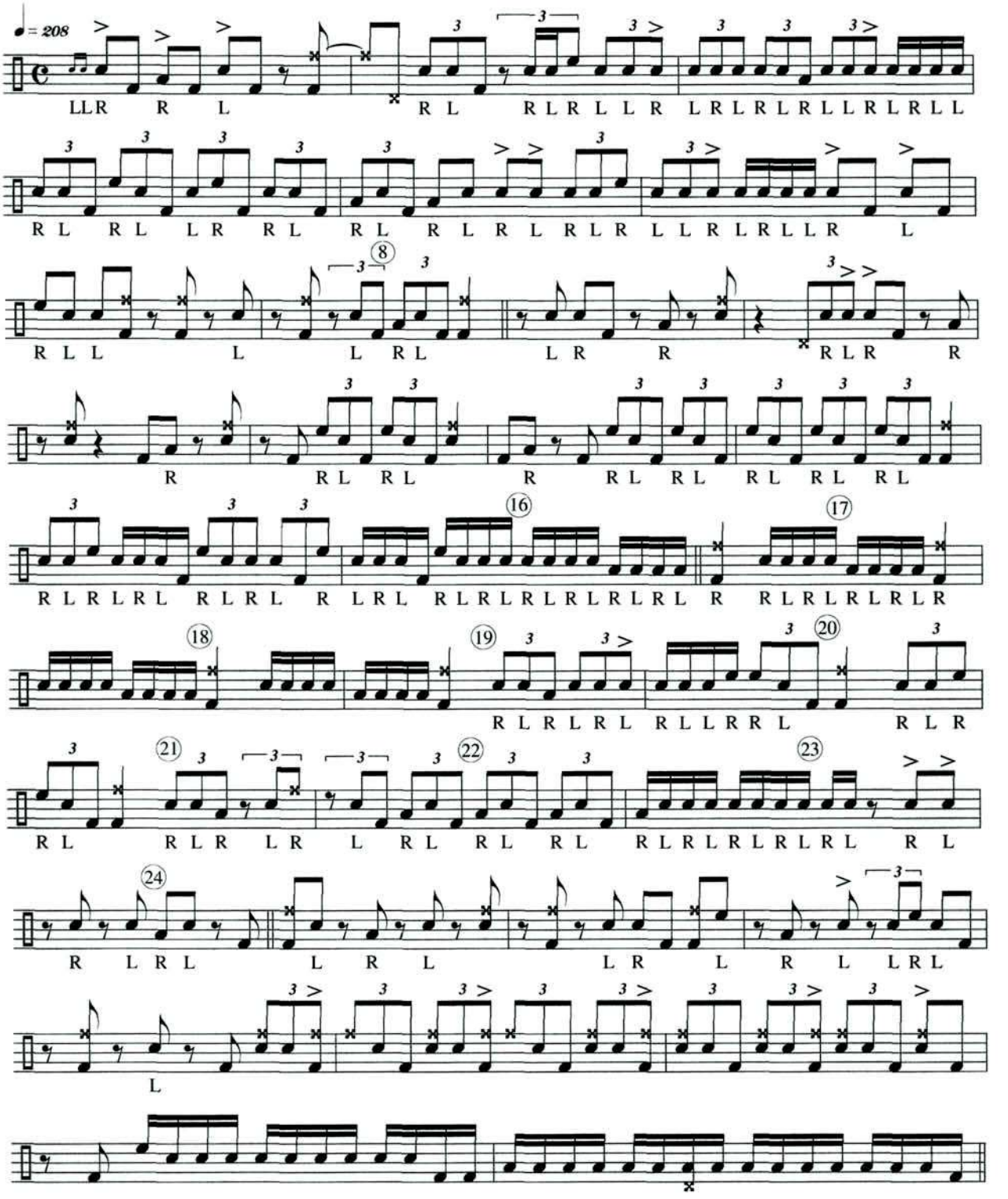
The triplet-on-triplet rate in the second half of measure three above contributes a lot of elasticity and mystery to Elvin's playing. He often shifts between the 16th-note rate, the 8-over-2 rate, and the 9-over-2 rate of triplets-on-triplets. Triplets-on-triplets can be best felt by practicing this exercise:



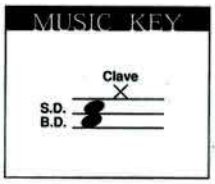
In the 1960s Elvin played the standard four-piece drumkit. In recent years he's been playing a kit with four toms, where his two floor toms are often tuned lower than his bass drum. This tuning really opens up the possibilities for creating ear-stretching phrases out of the ideas above.

Finally, here's one of my favorite Elvin Jones solos. It's a very concise, passionate statement from Wayne Shorter's album *Night Dreamer,* recorded in 1964. "Black Nile" is a thirty-two-measure song on which Elvin takes a one-chorus solo. Check out the vari-

ety of material he chooses to develop, his long opening phrase with its deceptive conclusion on beat 4 of bar eight, the three-beat phrases in the bridge (bars 16-24), and the solo's explosive final phrase.

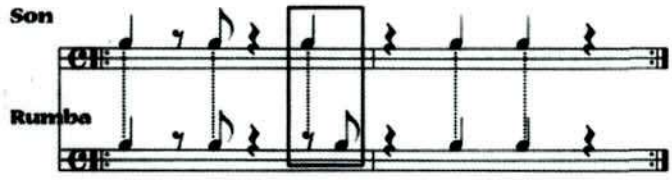
Get the CD, sing the song's melody along with the drum solo, and learn this solo! I've included the stickings that help me approximate Elvin's sound and flow, but feel free to experiment.

♩= 208
LLR R L
R L R L R L R L R L R L L R L R L R L L R L R L L
R L R L L R R L R L R L R L R L L L R L R L L R L
8
R L L L L R L R L L R R R L R R
R R L R L R L R L R L R L R L R L R L R L R L R L
16
17
R L R L R L R L R L R R L R L R L R L R L R L R L R L R L R L R L R L

Groovin' In Clave

by Ignacio Berroa

When I first started playing with Dizzy Gillespie, I realized that styles of music such as jazz, rock, funk, and Brazilian could be played with an Afro-Cuban flavor. Since Afro-Cuban music is based on the clave pattern, becoming comfortable with this pattern is the first order of business. Only then will you be able to apply the clave to other styles of music, which enables you to add a whole new vocabulary and spice to your drumming.

The term "clave," which is the rhythmic foundation of most Cuban music, is also the name of a Cuban instrument with African roots. Appropriately, the clave rhythm is played *by* the clave instrument. The rhythm is a two-bar pattern around which melodic phrases and even improvisations revolve. There are only two clave patterns: Son clave and Rumba clave. These two clave patterns *vary only in one note,* and this variation gives each pattern its own feeling.

3-2 **Clave:**



The clave can begin on either the first or second measure of the pattern. The two different directions are commonly known as 3-2 and 2-3. They are also known as forward (3-2) and reverse (2-3). What determines the direction in which the clave is played is the melody of the song. Before you start playing, try singing the clave to the song in both directions. Notice and feel the difference, and then decide which one feels best.

2-3 Clave:

The exercises in this article are in 3-2 Rumba clave only because I find it to be the most popular pattern. You may also practice the exercises with Son clave in 3-2 as well as both Rumba and Son clave in 2-3.

First you must internalize the clave feel. You need to be as comfortable playing this two-bar pattern as you are clapping on 2 and 4. After that you need to develop independent control of your other limbs while playing clave.

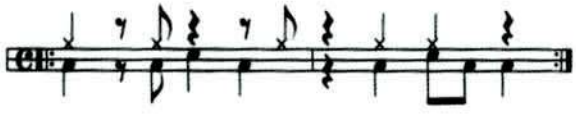
Start by playing clave and bass drum. The clave rhythm can be played with your leading hand on the hi-hat, a mounted woodblock or cowbell, the bell of the cymbal, or the rim or side of your floor tom.

Now try playing clave with your lead hand combined with the snare drum.

Finally, combine the clave with the snare drum and bass drum.

You can expand all of your independence practice by adding 8th notes.

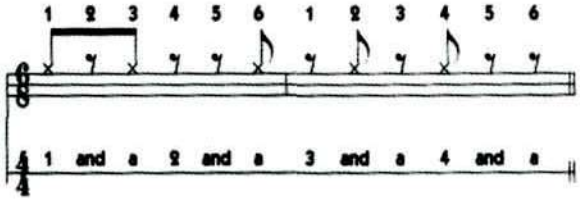
With basic coordination and a good clave feel, you're able to move on, exploring how you can superimpose this feel in all styles. The following grooves should give you a start in understanding this concept. Playing these exercises will teach you to combine a solid groove with Rumba clave, understand clave, develop independence, and enable you to superimpose this feel in almost any style of music.

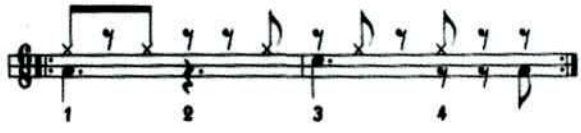
This example combines a rock feel with clave. If your right hand were to play straight 8th notes over the bass drum and snare drum parts, it would be a familiar rock groove. By changing the right hand to the Rumba clave, a whole new dimension is added to the basic rock feel.

The same is true in a funk style. First try it with quarter notes or 8th notes in your right hand. Then change the right hand to Rumba clave.

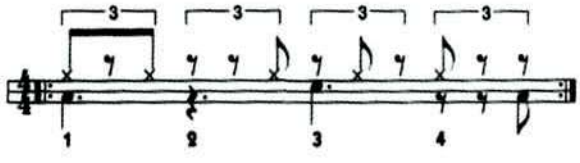
The next exercise combines clave with a Brazilian (partido alto) rhythm.

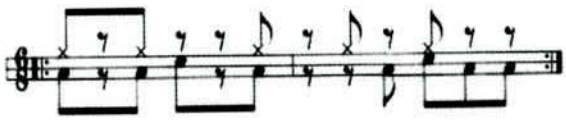
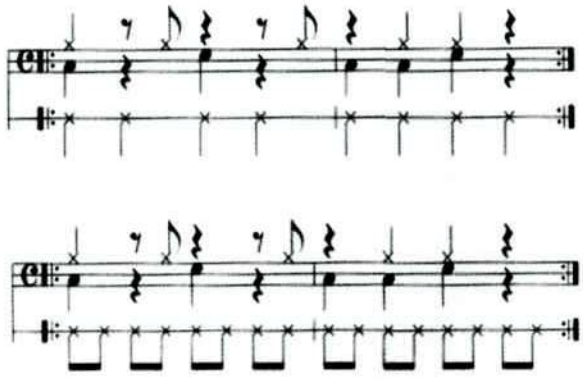
Clave and Afro 6/8 are natural together. When you get this one together you'll feel the swing of one rhythm jump out of your kit.

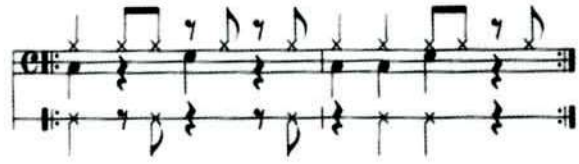
Of the wide variety of American styles of drumming, the shuffle has proven to be among the most popular. It's been successfully integrated into different styles including rock and jazz. During the early 1990s, while still playing with Dizzy Gillespie, I introduced 6/8 clave to the shuffle, superimposing the 6/8 Afro-Cuban feel over the 4/4 feel of jazz. When superimposing 6/8 over 4/4, two measures of 6/8 equal one measure of 4/4. This first example illustrates this.



After you've mastered the 6/8 grooves, play them counting with a 4/4 feel. This will allow you to move back and forth from 4/4 to 6/8 with a smooth flow. Although the following example is written in 6/8, you'll count it in 4/4 (as written below the example).

The next example is the same as the previous one, only written as triplets in 4/4. In theory it should sound the same, but you should feel it as 6/8 superimposed over 4/4.



This example combines the Afro 6/8, clave, and shuffle feels.

To enhance any of the previous exercises, you can add the hi-hat played with the foot on either quarter notes or 8th notes.

Although it's not my style, you can play either the Son or Rumba clave rhythm with your hi-hat foot and play either 8ths or quarters as your ride pattern in the leading hand. The following example illustrates this with the Rumba clave in the hi-hat foot.

You can also play either the Son or Rumba clave with your hi-hat foot while playing a number of other patterns as you ride. This example illustrates the Cascara pattern in the ride with the Rumba clave in the hi-hat foot.

You can be as creative and experimental as you want. However, you should master the basic patterns before you venture into more challenging combinations.

Remember, versatility and good listening skills are two of the most considered and appreciated qualities bandleaders take into account in deciding who they hire—and who they keep. After all, what matters is not only whether you get the gig, but whether you keep it.

Ignacio Berroa is a recognized master of Afro-Cuban drumming and has performed with Dizzy Gillespie, Wynton Marsalis, McCoy Tyner, and many others. This article is based on his book/CD, Groovin' In Clave, *published by PlayinTime Productions, Inc., copyright 1999, and distributed by Carl Fischer. This article is copyrighted by PlayinTime Productions, Inc. 2000.*

RECORDINGS

poor 0 ratingscale 10 classic

9 The Brian Setzer Orchestra Vavoom!

Bernie Dresel (dr), Brian Setzer (gtr, vcl). Tony Gamier, Mark Winchester (bs), Ray Herrmann, Tim Misica, Don Roberts, Jim Youngstrom, Matt Zebley (sx). Robbie Hioki, George McMullen, Scott Ray, Craig Woods (tbn), Will Murillo. Kevin Norton, Kye Palmer, Kevin Richardson (Up)

Who would've figured that the original Stray Cat himself would be successfully mining the big band swing vein four albums on? But here comes The Brian Setzer Orchestra with yet another high-energy collection, *Vavoom!,* that melds together the best of rockabilly enthusiasm with swing style. Bernie Dresel's powerful drumming surges way up high in the mix. A heavy hitter with an incredible sense of dynamics, Dresel rides into "Jumpin' East Of Java" on a monstrous syncopated snare roll that sets the stage for a wild track. Synched up tight with the brass, he's right there with the horn hits. On the Duke Ellington homage "Caravan," Dresel opens with a rumble on the floor tom, creating a groundswell of anticipation before sweeping into a fast-paced samba that makes dancing mandatory. Setzer's orchestra overwhelmingly benefits from Dresel's chops, power, and experience. (Interscope)

Lisa Marie Crouch and Fran Azzarto

9 Bozzio Levin Stevens Situation Dangerous

Terry Bozzio (dr), Tony Levin (bs), Steve Stevens (gtr)

There is maturity and melodicism within these progressive instrumental compositions that can only develop from experience in musical communication. The music sounds thought-out in many ways, which can happen quickly with masterminds like these. Bozzio sounds inspired by this varying format and uses his massive DW kit in a tasty and percussive fashion. The drums are recorded superbly, with a true organic sound. It's not his virtuosity that propels this music, it's the strong compositional structure Bozzio has to work with that easily allows his creativity to flow. Tempos range from frantic to airy and majestic, with splashes of flamenco woven throughout. Terry gracefully displays a solid creative process for this unique type of progressive instrumental format. This may be the most musically inspiring of all the recent progressive "jam"-oriented projects. (MagnaCarta)

Mike Haid

7 Trilok Gurtu African Fantasy

Trilok Gurtu (dr, perc, vcl), Ravi Chary (sitar, harmonium), Nicolas Fiszman (gtr, bs, synth), Jaya Deva (gtr. caracab, gimbri, vcl), Kai Eckhardt De Camargo (bs), Sabine Kabongo, Esmeralda Sciascia (vcl)

Mr. Gurtu remains one of the world's most exciting and original percussionists. But if you're seeking up-front features of his amazing technique, this might not be the one to pick up. Instead, *Fantasy* focuses on Gurtu as composer and creator of lush aural landscapes. The sound is a pleasant, accessible tableau of trancey grooving world music with minimal chord changes, lovely vocal bits, and killer bass lines, all with an emphasis on Indian and African influences. The fine tabla and drumkit playing *are* there, of course, but this time Gurtu intends for you to float downstream in the larger transcendental flow. (Blue Thumb)

Jeff Potter

SIGNIFICANT REISSUES

Deep Purple and The Byrds

Long before *Machine Head* and "Smoke On The Water," Deep Purple were a seminal prog/hard rock band who were ignored in their English homeland. Many Britons even thought they were American. With the mighty speedball cocktail drumming of **Ian Paice** and the boiling intensity of guitarist Ritchie Blackmore and organist Jon Lord, *Shades Of, The Book Of Taliesyn,* and *Deep Purple* confirm the band as hugely influential on generations of heavy metal and prog-rock musicians to come.

Besides the progressive blues of "Mandrake Root," much of *Shades* sounds caught between period pop and proto hard rock. But *Taliesyn* slams into heavy, musically ambitious terrain from track one. Unlike the more earthbound Cream, Blue Cheer, or even Black Sabbath, Deep Purple's gritty, complicated rock was ready to soar into space, Ian Paice's stunning Buddy Rich-meets-Mitch Mitchell rhythm quake rages with triplet fills and his trademark single-stroke fury. "Listen, Learn, Read On" is practically a drum solo with lyrics. "Wring That Neck," "Hey Bop A Re Bop," and the classical piece "Exposition" are also supercharged. *Deep Purple* begins with Latin percussion and Paice's funk on "Chasing Shadows." Paice does it all here, working through Afro-Cuban shuffles, cowbell rock, soul grooves, and a swinging solo. All three reissues feature unreleased live and studio tracks. (Spitfire)

One drummer lost in the deluge of reissues is The Byrds' **Gene Parsons.** A very tasteful and creative drummer (especially compared to the original Byrds drummer, Michael Clarke), Parsons practically floats on *Farther Along, Unitilled/ Unissued,* and *Live At The Fillmore—February 1969.* From his clever kickoff in "Nashville West" from *Live,* Parsons dances on the drums, gently gliding the beat under the rolling guitars of Clarence White and Roger McGuinn. Country rock was never finer than The Byrds, and Parsons was a master of the country swing style, (Legacy)

Ken Micallef

502 PAiSTE 402 PAiSTE 302 PAiSTE

Value Class Cymbals

Made from our CuSn8 bronze, **New 502**'s are significantly improved in sound, function and optics, yet are made more affordable, allowing more drummers and percussionists access to Paiste quality in a bronze cymbal. In addition to their trusted projection, vibrant resonance and musicality, 502's gain warmth and complex harmonics.

We make a total commitment to providing the musician with real choices of sound colors in all our cymbal lines. We provide a complete range of models and sizes at any quality level, so that drummers are not limited in any way.

New 402's rely on the unique sound of NS12 alloy to create instruments with clear, bright and focused sound. **New 302**'s are made from MS63 brass alloy and have a nice, even sound, yet can deliver power on demand. Improvements in their manufacturing add a significant level of sound and musicality to both 402 and 302 cymbals.

Paiste Quality.
The right place to start.

Since 1947, we have been unrivaled in our ability to produce quality value class cymbals. Our experience lets us design and produce quality cymbals with proper sound and function and extreme value. We craft our value class cymbals according to our traditional and exacting specifications. The same care and attention is used as in our top cymbals. This way we can assure Paiste quality and consistency. All our value class cymbals are fully compatible with each other and other Paiste cymbal lines, so you can upgrade later with confidence. These are cymbals with great sound, professional functionality and well-rounded harmonics. They are a perfect place to start your cymbal collection so you can grow into the future.

PAiSTE
CYMBALS SOUNDS GONGS

For free literature and stickers please contact us: call 800.472-4783 or +714.529-2222, email info@paiste.com, visit our web site www.paiste.com or write Paiste America, Inc., 460 Atlas Street, Brea, CA 92821, USA

9 Elvin Jones The Complete Blue Note Sessions

Elvin Jones (dr), various personnel, including Joe Farrell, George Coleman, Frank Foster, Steve Grossman, Dave Liebman (sx). Lee Morgan (trp). Jimmy Garrison, Gene Perla {bs|. Chick Corea, Jan Hammer (pno)

When Elvin Jones began recording for Blue Note in 1968, he had a lot to prove, despite having been at the absolute forefront of jazz drumming during his tenure with the John Coltrane Quartet. With the release of *Puttin It Together,* Jones assembled a sax/bass/drums format that gave him plenty of room to unleash his uninhibited style. Over the course of the next six years he recorded several Blue Note albums with his working band, which featured shifting personnel and instrumentation. Selections in this eight-CD set range from tight studio arrangements with concise solos to tracks from the original two-LP *Live At The Lighthouse* set that include some serious (and, at times, self-indulgent) stretching out. But overall this is a definitive representation of Jones' prowess, from his rolling-and-tumbling tom-toms to his hissing brushes and dark, explosive cymbals. **(Available solely through Mosaic, [203] 327-7111, www.mosaicrecords.com.)**

Rick Mattingly

6 Motley Crue New Tattoo

Randy Castillo (dr), Vince Neil (vcl), Nikki Sixx (bs), Mick Mars (gtr)

The Criie without Tommy Lee? What's this world coming to? While the maestro of mayhem's hellraiser attitude may have sparked these tunes to a roaring fire, former Ozzy skinsman Randy Castillo expertly fans the flames of "Hell On High Heels" and "1st Band On The Moon" with simple, powerful beats. Perhaps not as charged and energized as Criie fans are accustomed to, these drum performances nonetheless solidly frame surprisingly catchy tunes. Still, one can't escape the nagging feeling that this is a new, less-fiery Criie straining to write meaningful songs about the pitfalls of rock stardom. **(Beyond)**

Will Romano

8 Danny Zamir Satlah

Kevin Zubek (dr, perc, toys), Shanir Ezra Blumenkranz (bs, darbouka, tapes, toys), Danny Zamir (al sx, toys), John Zorn (al sx)

This is an excellent album of contemporary Jewish improvisational/jazz music. Kevin Zubek's playing is consistently interesting, organically mixing odd time signatures and freely improvised sections in support of Zamir's beautifully modal tunes and euphoric solos. Evolving from a short free intro into a subtly grooving 5/4, Zubek produces a wide variety of sounds on "Poem 16," opening his playing from crisp snare chatter to include toms and rims while building the intensity. On "Poem 25" he keeps things interesting with accented patterns in 9/8 before generating fiery free-form sparks under Zamir's angular solo. "Poem 1" beefs things up with Zubek's driving 7/8, expertly locking with Blumenkranz's throbbing bass, while "Poem 22" showcases his chops as he solos over a bass ostinato. **(Tzadik)**

Martin Patmos

8 Keelhaul Keelhaul

Will Scharf (dr), Aaron Dallison (bs, vcl), Dana Embrose (gtr), Chris Smith (gtr, vcl)

Keelhaul's not kidding around. If they were, the band may have added silly distractions like weedly-wee guitar solos and long, fast drum fills. But no. This crushing mid-tempo onslaught has been honed for maximum impact. (Even the occasional vocals seem like an afterthought.) There are some drumming embellishments, like flick-of-the-wrist snare rolls and quick tom quadruplets. But they're kept simple and cut right to the bone. The riffs and beats, many of which are in three, are just so nasty they need no decoration. And Scharf's skilled meat-and-potatoes bashing (that's not an oxymoron!) makes a strong case that true heaviness doesn't require anything faster than 16th notes. Near the end of the album, he throws in a breakneck triplet roll, but only 'cause he can. **(Cambodia Recordings, www.camb.net [216] 692-9942)**

Michael Parillo

WHAT IN THE WORLD

8 Hidalgo/Candido/Valdes

The Conga Kings

The opening track on the new *Conga Kings* CD tells the tale immediately: These guys cook! Three virtuosos of the conga drum—**Candido** and **Patato Valdes,** the elders from Cuba, and **Giovanni Hidalgo,** the young'un from Puerto Rico—can create their own melodies and rhythms, trading solos over a band consisting of bass, tres, flute, bongos, claves, and coro (singers). A wonderful "live" recording (one microphone in a church), this is a great tribute to these masters. **(Chesky)**

7 Deen Collier

Hollow Drum Sounds

Keep your headphones on for this one. **Deen Collier** has created a very textural, driving, fluid percussion CD with *Hollow Drum Sounds.* Playing only solo, acoustic works, Collier has his own spin on "around the world," employing lots of sounds from everywhere—not all of them recognizable. Relating at times to the Martin Denny exotica catalog, this CD is a real treat. **(captaindeen2@yahoo.com)**

6 Simentera

Cabo Verde En Serenata

There is a very soulful tone to the new album by Simentera. The word itself refers to the annual sowing of seeds for a fruitful season—dependent on rain, of course. One can almost hear the breeze blowing on the Cape Verde Islands, thanks to the sensuous percussion (played by almost everyone in this nine-piece), gorgeous voices, and blanket of acoustic guitars. **(Piranha)**

David Licht

NOW it's YOUR time to WAIL!

ANY NIGHT'S A GOOD NIGHT WHEN YOU CAN DRUM

through the hours without disturbing a soul. And the Yamaha DTXPRESS electronic drum set gives you many ways to do it. With over 1,000 high quality samples, you can pound till dawn on an authentic digital recreation of your dream set to the accompaniment of 127 songs. With the internal 2-track sequencer, you can bring your creative brainstorms to life. And with a direct computer connection, you can jam on the internet with friends around the block or around the world.

- Play silently at home or make a lot of noise on stage. The Yamaha DTXPRESS is the best sounding, most versatile electronic drum set on the market for just $1,295 MSRP – or for any price.
- See your Yamaha Drums dealer today and have a good night.

YAMAHA DRUMS
DTXPRESS
ANYTIME ANYWHERE

©1999 YAMAHA CORPORATION OF AMERICA • 6600 ORANGETHORPE AVENUE, BUENA PARK, CA 90620 • 714-522-9011
yamahadrums.com • YAMAHA IS A REGISTERED TRADEMARK OF YAMAHA CORPORATION.

7 The Urge Too Much Stereo

John Pessoni (dr), Jerry Jost (gtr), Karl Grable (bs). Matt Kwiatkowski (tbn). Bill Reiter (sx), Steve Ewing (vcl)

This power-pop horn band can *play,* and their third major release shows off the groovesmanship and timely hands of drummer John Pessoni in a big way. He's absorbed the flash and dynamics of Stewart Copeland and Terry Bozzio, and can play the insistent, heavy four beat with the best of 'em. The album-opener, "What Is This," is reminiscent of Barenaked Ladies, cramming an abundance of sing-songy words into the hip-hop groove, and "Four Letters And Two Words" shows off Pessoni's aggressive funk-rock flavoring. The drummer throws in nice pearls throughout, like the stereo hi-hat effects on "I Go Home" and a tasty 32nd-note triplet snippet on the first verse of "Living On The Surface"—played once, and never repeated. (Immortal/Virgin)

Robin Tolleson

8 Electric Eel Service Beautiful Doom

David Tnrockmorton (dr). Rick Mals (gtr). Steve Landay (bs)

Best known for his powerful drumming with the meticulously arranged Maynard Ferguson band, David Throckmorton sounds like he's having a ball in this alternately free-wheeling and tightly structured setting. Much of *Doom* consists of tunes and improvisations recorded at EES gigs. Aside from a few digitally edited segues, *Doom* sounds amazingly organic, thanks to having been recorded with just two mic's—and without overdubs. The disk never lights for very long on a single feel or concept. Funky grooves emerge and recede as inspiration strikes. Especially on the later tracks, Throckmorton stretches out with some blazing, smooth-as-glass single-stroke chops. And throughout, his super-clean technique keeps the complex material crisp. If you dig taut ensemble work within a loose, creative framework, Electric Eel Service should charge your batteries quite nicely. (www.eelservice.com)

Rich Watson

6 The Presidents Freaked Out And Small

Jason Finn (dr), Chris Ballew (vcl, gtr), Dave Dederer, Duff McKagan (bs)

Raw is the word. Time has not softened the edges of The Presidents, formerly The Presidents of the United States of America. This is the impression the band fosters on *Freaked Out And Small,* from the audible squeals of glee off the studio floor to dry observations such as, "Jupiter...just a space gas station." You can hear the producer shouting, "Keep it sounding live!" To that end, there isn't a click in sight. Entry points are ragged. Fills are all over the place. Perfect. The snare sound is to die for, the kick killing, and all those outer-space lyrics and guitar sounds circa 1962, combined with a dose of thrash, make for an infectious package. *MD* readers will appreciate the tale of unrequited love for a drumming woman, "Tiger Bomb." (Musicblitz)

T. Bruce Wittet

8 Benoit Delbecq 5 Pursuit

Steve Arguelles (dr, electronics), Benoit Delbecq (poo), Jean-Jacques Avenel (bs), Francois Houle (clr), Michael Moore (clr, bs clr, al sx). Marc Ducret (gtr)

Steve Arguelles is a primary key to this fascinating album, which explores new ideas in both composition and improvisation. Presented with the reclined moodiness of Delbecq's melodies, Arguelles provides a bed of angular rhythmic commentary that complements the music quite nicely. His playing is abstract and free, with a controlled performance focusing on space, motion, and color. On "Strange Loop" he demonstrates another bag of tricks, where, after puttering away at his drums under the pleasantly odd tune, he plays back mutated snippets of the band through his live electronics setup. This acts as an extension of his playing concept and works well (especially since he doesn't overdo it). An innovative exploration of texture and sound. (Songlines)

Martin Patmos

KICKIN' OUT THE NEW

6 The Dandy Warhols

Thirteen Tales From Urban Bohemia

Dreamy and laid-back rhythms engulf The Dandy Warhols' latest effort, *Thirteen Tales From Urban Bohemia.* **Brent DeBoer** is clearly the conductor, riding that mellow train that just rocks you towards a new destination. Sitting way back in the pocket on "Solid," DeBoer never gets crazier than a 16th fill and some miscellaneous percussion. It's an easy ride, so come on aboard. (Capitol)

7 Earthsuit

Kaleidoscope Superior

With bursts of speed, abrupt shifts of direction, shouts of excitement, and hushed stretches of anticipation, Earthsuit offers a musical roller-coaster ride on *Kaleidoscope Superior.* **David Hutchinson** has the quick hands to match speedy instincts, pushing the band with a hip sense of funk, tied to a nearly industrial concept of groove. On "Wheel Of God" he makes full use of his kit, throwing in sweet syncopated fills, keeping the excitement going with the bell of the ride, and blasting out exciting snare work. (Sparrow)

9 Ex-Centric Sound System

Electric Voodooland

The hypnotic rhythms of Ex-Centric Sound System's *Electric Voodooland* carry the listener to an otherworldly plain. Drummer **Michael Avgil,** along with percussionists **Adevo, Nana Dadzie, and Yossi Albergil,** pin together African percussion with loopy dance tracks, with mesmerizing results. Familiar yet magical, the polyrhythmic combinations inspire you to break out those bongos collecting dust in the closet. (Loud)

Fran Azzarto and Lisa Crouch

8 Joan Osborne Righteous Love

Pete Thomas *(it).* Joan Osborne (vcl), Davey Faragher (bs). Val McCallum. (gtr), Mitchell Froom (kybd), Steve Berlin (sx), others, including Aaron Comess and Carla Azar (dr) on one track each

Joan Osborne offers up a wide range of styles and tones on her latest release, shifting between vintage '70s four-on-the-floor, Eastern-flavored R&B, and good-old-fashioned rockers. Anchoring this melange is Elvis Costello vet Pete Thomas. A consummate groove chameleon, Thomas brings a wide variety of tools and tones to the kit. He matches Osborne step-for-step through genres, whether it's a shaker and muffled '70s snare on "Running Out Of Time," or a ringy snare a la Charlie Watts on the "Some Girls"-ish romp "Safety In Numbers." Throw him a slow tempo and he still doesn't slip up. Always on balance and ever respectful, Thomas never gets in Osborne's way. Sitting in the pocket, he seemingly spices things up with ease. Oh, if only it were that simple. (Interscope)

Lisa Marie Crouch and Fran Azzarto

8 Jeff Arundel Mood Ring

Charley Drayton (dr), Jeff Arundel (gtr. vcl), Rob Arthur (kybd), Emanuel Kiriakou, Dirk Freymuth (gtr, bs), Luico Hopper (bs)

Jeff Arundel takes up where Bryan Ferry and Robert Palmer left off, bringing romance, big textures, and sensual vocals back to pop music. The drummer here is Charley Drayton. For those of you who've never sat in awe of his groove, *Mood Ring* is your ticket. Charley's beats are stark and well researched. Sometimes he's nailing rimshots on a compressed, clangy snare; other times he's laying smack into the middle of a detuned batter. Drayton is also the producer here, lending his skills in the fields of songwriting, drums, guitars, bass, and vocals. "Hey Ann" is a powerful ballad, "Know What I Know" is a pumper, and other tracks tend toward haunting, snares-off contemplation. It's not melting-pot world beat, just well-conceived rock. (www.zincmusic.com)

T. Bruce Wittet

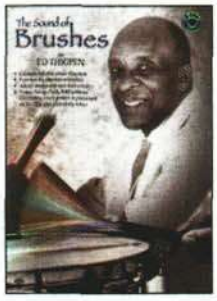
BOOKS

6 Rhythm Brought To Life by Ed Thigpen

level: beginner to intermediate, $12.95

7 The Essence Of Brushes by Ed Thigpen

level: beginner to intermediate, $24.95



Two earlier books by jazz master Ed Thigpen have been reissued in revised form. *Rhythm Brought To Life* is a guide for learning how to read and interpret rhythmic notation. Not only for drummers, it explains note values and visually demonstrates how note subdivisions relate to, or "line up with," the basic pulse. It's a handy and straightforward primer, and the CD slowly walks you through the whole volume.

A true ambassador of the brushes, Thigpen is well qualified to explain this fading art in *The Essence Of Brushes.* It includes two CDs that meticulously guide the reader through pages of brush motion diagrams, which at first seem daunting with their intricate doodles of arrows and dots.

Those who find the squiggly diagrams pedantic might prefer to pick up the companion videos instead. But students who enjoy faithfully tracing the hands of the master will surely be rewarded. (Warner Bros.)

Jeff Potter

Correction

In the review of Veruca Salt's *Resolver* album in September's *Critique,* Jimmy Madia was credited with all the drum performances. In fact, Matt Walker played on "Best You Can Get," "Only You Know," "Pretty Boys," and "Disconnected," and Kellii Scott played on "Used To Know Her." Jimmy Madia played on the remainder of the album.

To order any of the books reviewed in this month's *Critique,* 24 hours a day, 7 days a week, call **BooksNow** at (800) BOOKS-NOW (266-5766) or surf to www.clicksmart.com.
(Handling charge may be added, according to product availability.)

THE EDITORS' VAULT

9 Yes Tales From Topographic Oceans

Alan White (dr), Jon Anderson (vcl). Steve Howe (gtr). Rick Wakeman (kybd), Chris Squire (bs)

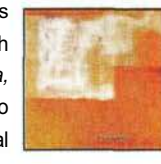
Original Yes drummer Bill Bruford boasted a shockingly unique style. But in some ways his 1972 replacement, Alan White, was a better fit. A top studio musician, White knew not to force himself on the inimitable Yes sound. The '73 triple-live *Yessongs* confirmed he could handle the gig. Months later the double *Tales* proved he was his own drummer. Where Bruford manipulated 11s and 13s with a jazzer's precision, White smoothly tumbled over and around them with a big, fat sound. "Ritual" featured a thundering tribal drum break that was decidedly un-Brufordish. Elsewhere White danced and darted nimbly, and brought great soul to the rhythm section. *Tales* would later be prog's whipping boy, but today it stands as one of the band's—and the genre's—high-water marks. (Atlantic)

Adam Budofsky

GOING UNDERGROUND

8 Jason Gerken propels Shiner with considerable chops on *Starless.* Owing equal debts to early '90s grunge and '70s prog-rock, Shiner impresses and Gerken nails this recording. His sound is big and fat, his time is rock-solid, and his fills are like taking a huge bite out of a big chunk of red meat: wholly satisfying. (Owned and Operated Recordings, www.oandorecords.com)

7 Jerry Granelli and his free jazz group Badlands invite us downtown for a live recording at the venerable Knitting Factory club in NYC on *Crowd Theory.* The writing and arrangements provide listeners with a solid starting point from which the band explores some great moments. Granelli plays with a deft touch and big ears. (Songlines)

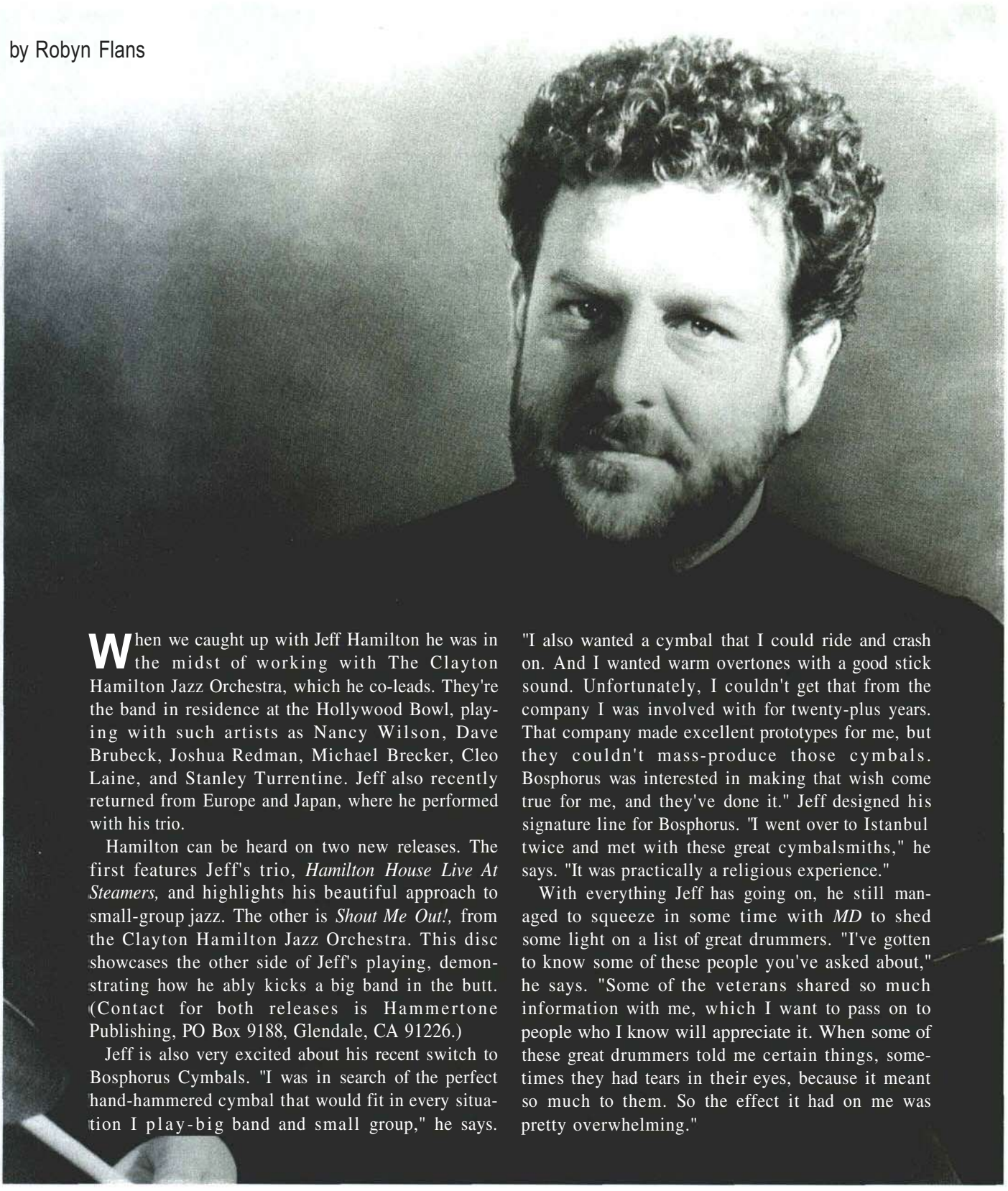


7 Chad Taylor surprises us once again with his fresh voice and take on *Synesthesia,* the latest offering from Chicago Underground Duo. Experimental to say the least, Taylor is moody on vibes one moment and then explosive and sensitive on drumkit the next. (Thrill Jockey)

Ted Bonar

Jeff Hamilton On...

by Robyn Flans



When we caught up with Jeff Hamilton he was in the midst of working with The Clayton Hamilton Jazz Orchestra, which he co-leads. They're the band in residence at the Hollywood Bowl, playing with such artists as Nancy Wilson, Dave Brubeck, Joshua Redman, Michael Brecker, Cleo Laine, and Stanley Turrentine. Jeff also recently returned from Europe and Japan, where he performed with his trio.

Hamilton can be heard on two new releases. The first features Jeff's trio, *Hamilton House Live At Steamers,* and highlights his beautiful approach to small-group jazz. The other is *Shout Me Out!,* from the Clayton Hamilton Jazz Orchestra. This disc showcases the other side of Jeff's playing, demonstrating how he ably kicks a big band in the butt. (Contact for both releases is Hammertone Publishing, PO Box 9188, Glendale, CA 91226.)

Jeff is also very excited about his recent switch to Bosphorus Cymbals. "I was in search of the perfect hand-hammered cymbal that would fit in every situation I play-big band and small group," he says. "I also wanted a cymbal that I could ride and crash on. And I wanted warm overtones with a good stick sound. Unfortunately, I couldn't get that from the company I was involved with for twenty-plus years. That company made excellent prototypes for me, but they couldn't mass-produce those cymbals. Bosphorus was interested in making that wish come true for me, and they've done it." Jeff designed his signature line for Bosphorus. "I went over to Istanbul twice and met with these great cymbalsmiths," he says. "It was practically a religious experience."

With everything Jeff has going on, he still managed to squeeze in some time with *MD* to shed some light on a list of great drummers. "I've gotten to know some of these people you've asked about," he says. "Some of the veterans shared so much information with me, which I want to pass on to people who I know will appreciate it. When some of these great drummers told me certain things, sometimes they had tears in their eyes, because it meant so much to them. So the effect it had on me was pretty overwhelming."

Superior Service & Selection.

At your local, independent, professional drum shop.

Atlanta Pro Percussion ★ Ed Hamrick (owner)
2620 Spring Rd., Atlanta, GA • 770/436-3786

Bentley's Drum Shop ★ Dana Bentley (owner)
1503 E. Shields Ave., Fresno, CA • 559/222-5011

Buffalo Drum Outlet ★ Paul Musilli (owner)
934 Walden Ave., Buffalo, NY • 716/897-0950

Columbus Percussion ★ Jim Rupp (owner)
5052 N. High St., Columbus, OH • 614/885-7372

Drum Center of Indianapolis ★ Harry Cangany (owner)
5874 E. 71st St., Indianapolis, IN • 317/594-8989

Drum Headquarters ★ Rob Birenbaum (owner)
7241 Manchester Rd., St. Louis, MO • 314/644-0235
271 Centre Pointe Dr., St. Peters, MO 63376 • 636/928-0235

Drum World ★ John Buswell (owner)
1020 Castle Shannon Blvd., Pittsburgh, PA • 412/343-2600

Explorer's Percussion ★ Wes Faulconer (owner)
8223 Wornall Rd., Kansas City, MO • 816/361-1195

Fork's Drum Closet ★ Gary Forkum (owner)
2707 12th Ave. South, Nashville, TN • 615/383-8343

Jersey Drums N' Percussion ★ Bill Richmond (owner)
485 Rte. 1, Edison, NJ • 732/985-9099
294 Brick Blvd., Brick, NJ 08723 • 732/451-0888

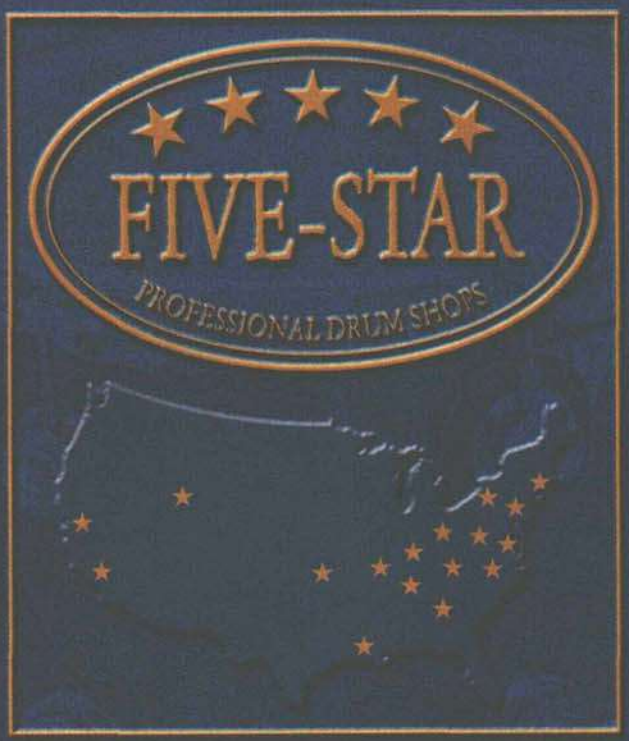
Memphis Drum Shop ★ Jim Pettit (owner)
878 S. Cooper St., Memphis, TN • 901/276-2328

Ray Fransen's Drum Center ★ Ray Fransen (owner)
2013 Williams Blvd., Kenner, LA • 504/466-8484

Rupp's Drums ★ Bob Rupp (owner)
2160 S. Holly St., Denver, CO • 303/756-5777

West Coast Drum Center ★ Darren Carr (owner)
3636 S. Bristol St., Santa Ana, CA • 714/545-2345

Zampino's Drum Shop ★ Scott Grewell (owner)
623 S. Main St., North Canton, OH • 330/499-1198



FIVE-STAR SPECIAL!

Purchase a specially priced Pacific DP502 500 Series Double Bass Drum Pedal with 5 pair of preselected Zildjian Drumsticks and receive a Five-Star Promo-Pack including a FREE Zildjian Stick Bag, DW/Pacific T-Shirt and Zildjian Hat!*

*Limited time offer valid at paricipating Five-Star dealers while supplies last.

HOT NEW PRODUCT

SLICKNUT
QUICK RELEASE NUT

THIS CYMBAL FASTENING DEVICE IS SO UNIQUE THAT IT IS PATENTED UNDER PATENT # 5785480
• Made in the USA •

TURNS MINUTES INTO SECONDS!
SUPER TIME SAVER!!!!
This quick release push button cymbal fastener replaces the wing nut on cymbal stands. Slicknuts are available in three models:

1. The 1/4-20 Slicknut with universal adapter, adapts over the existing threads or stripped and damaged threads on any cymbal stand and offers a longer thread length than found on most cymbal stands. This allows you to adjust the nut loosely and tilt your cymbal to any angle. The universal adapter can also be mounted or stacked on top of your high hat stand.

2. The 6 mm threaded Slicknut body, with 1/4"thick felt washer attached, fits existing 6mm threaded cymbal stands. (Adams, C.B., Cannon, Gretsch, Ludwig, Maxtone, Midco, Peace, Sonor, Tama and Tamburo)

3. The 8 mm threaded Slicknut body, with 1/4" thick felt washer attached, fits existing 8mm threaded cymbal stands. (D.W., Gibraltar, Mapex, Midco, Pacific, Peace, Pearl, Peavey, Premier, Sunlite, Tamburo, Tama swingstar series and Yamaha)

All Slicknut bodies are made of a molded black delrin material with steel threaded pins that are zinc plated for corrosion resistance.

You can adjust the button tension by tightening the set screw on the backside of the slicknut. The set screw drives the button into the threaded stud causing a dramatic increase in tension. The set screw can be tightened further to restrain the button and prevent removal of the nut, securing the cymbal to the stand. Loosen the set screw and press the button for rapid removal from the stand.

Visit our website for pricing information and the name of a dealer near you, or call us at:

Samson Fastener Co. Inc.
1 Gigante Drive
Hampstead, NH 03841
Phone: (603) 329-4313
Fax: (603) 329-4741
Website: www.slicknut.com
E-mail: samsonfastener@mediaone.net

...Gene Krupa

He was the first influence I ever had and the reason I play drums. I first saw him on *The Merv Griffin Show*—black & white television—and I remember being a kid, completely enthralled with what was happening on the screen. I thought, "I have to do this!" I greased my hair back like his, and I wore a black suit, a thin black tie, and a crisp white shirt, but I just couldn't pull off what he was playing. Gene is one of the great drummers of all time.

... Louie Bellson

Louie Bellson is the *kindest* person I have ever met in my life, as well as being one of the greatest drummers ever. I can't think of anyone more giving to the drumming community, no matter what style music you play. He's always in your corner, always encouraging. There's only one Louie Bellson.

I think Louie's composing and arranging talents are sometimes overlooked because his drumming is so fabulous. But I think he's one of the first well-rounded musicians who happened to play drums. Duke Ellington had nothing but praise for Louie Bellson, and rightly so. One of the great recordings of all time is his "Skin Deep."

...Mel Lewis

Mel Lewis is the reason I'm *still* playing drums. I came to Mel in my late teens, when I was looking for a different direction, and oddly enough found that one of his major influences was Gene Krupa. Learning that, it started to all tie together for me.

I loved Mel's relaxation at the drumset—his mental approach at the drums—which was just to relax and be who you are, invite everyone into what you do, and not force things on the band. I loved his touch, his sound, and his sense of feel. And

his time was always immaculate.

A lot of readers may not know that Mel recorded the pop hit "Ally Oop." They couldn't find a rock drummer who could put that feel on it, so the producer said, "I know a guy who can do that." Mel went in there with his calfskin heads and Gretsch drums and laid it down. He got something like $75 for it. The jazz recordings he was known for are the ones he made with The Terry Gibbs Dream Band and later on with The Thad Jones/Mel Lewis Jazz Orchestra. From talking with Mel, he liked the Terry Gibbs recordings, but he much preferred his playing later on in the '70s and early '80s.

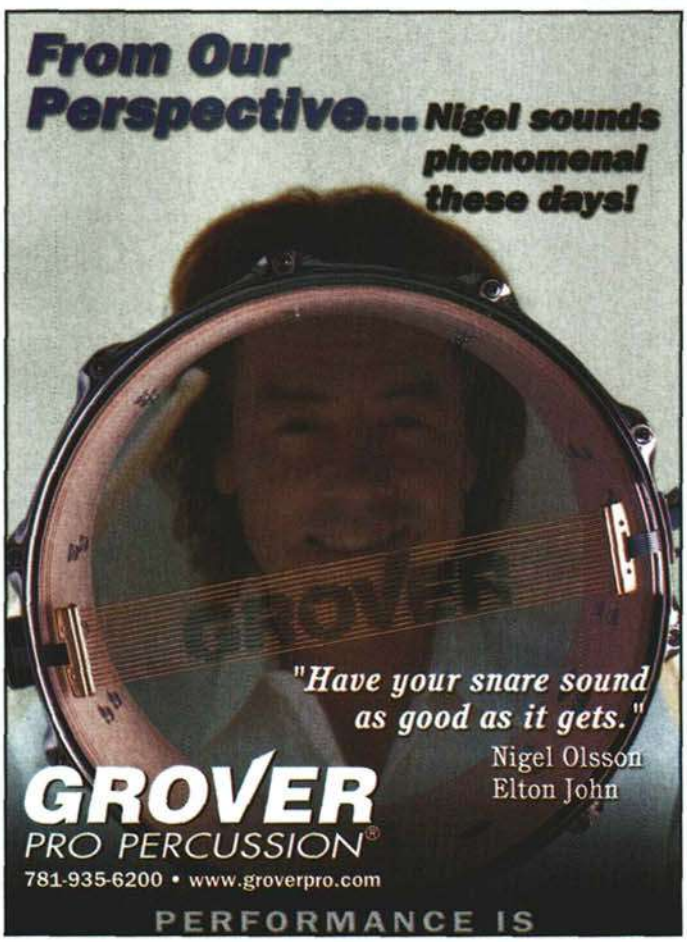
...Max Roach

Max Roach was very instrumental in my learning about melodic soloing. I had never heard anybody play solos like that, although the first time I heard him, I didn't like it because I was coming from more of the Buddy Rich/Gene Krupa school of soloing. I didn't hear the melodic phrasing that Max was trying to get across. When it was pointed out to me by some peers, I started listening to it differently and started singing the solos with Max. Eventually I began transcribing them and fully understanding them. His solos on "The Drum Also Waltzes" and "One For Big Sid" are classics.

I'll never forget having to follow him in concert when I played with The Ray Brown Trio. Max played a solo concert right before us, where he played all his unaccompanied solos. The audience of about six hundred people in Atlanta was so hip to this that they were answering his call and response. Ray Brown looked at me while this was happening and said, "Do you want to follow this?" I said, "No!"

... Sonny Payne

Sonny Payne was a shock for me when I first heard him with the Basie band, because I was more attuned to what Papa Jo and Gus Johnson



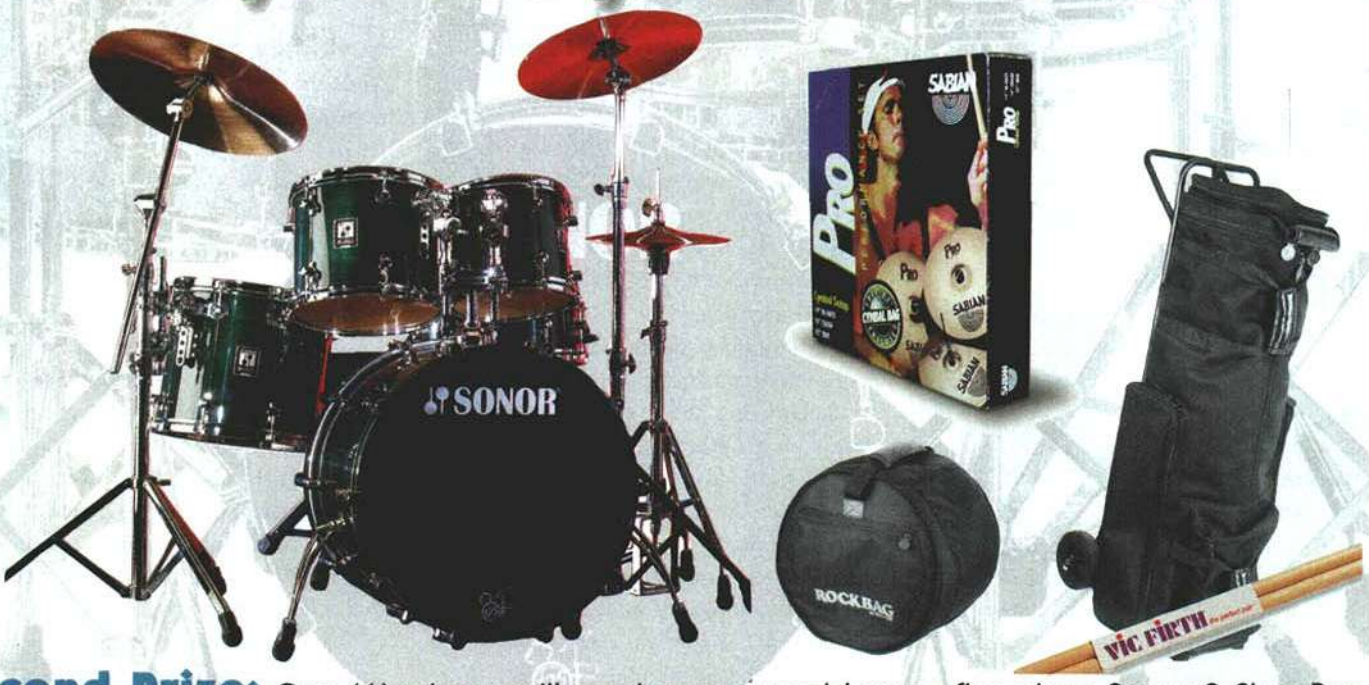
WIN A COMPLETE SETUP FROM

Sonor is celebrating its 125th anniversary of producing the world's finest drums! To help celebrate this accomplishment, Sonor is teaming up with Sabian, Vic Firth, and Modern Drummer to give away these FABULOUS prizes.

*Cymbals pictured are NOT included

Grand Prize: One (1) winner will win a six-piece Sonor Delite drumset in azure finish, including hardware*. The vintage maple shells on this kit feature Sonor's unique Cross Laminated Tension Free system. A Sabian AA Performance cymbal set includes a ride, crash, and hi-hat. Rounding out the outfit are sticks and a stick bag from Vic Firth, plus Premium Rockbags and a hardware caddy.

SONOR, SABIAN, and VIC FIRTH!



Second Prize: One (1) winner will receive an emerald-green five-piece Sonor S-Class Pro drumset featuring the Sonor Ball Clamp System. Sabian's PRO Sonix Performance set, sticks from Vic Firth, and a five-piece Fusion bag set and hardware caddy complete this package.

Third Prize: One (1) winner will receive a special-edition 125th Anniversary Sonor Designer 5x14 snare drum with stand, a Sabian Signature Richie "Gajate" Garcia El Rayo cymbal, sticks from Vic Firth, and a Rockbag snare bag.

ENTER EARLY AND OFTEN!

Call (900) 786-3786. (Cost: 99¢ per call. You must call from the number where you wish to be notified.)
OR SEND A 3.5" X 5.5" OR 4" X 6" POSTCARD with your name, address, and telephone number to:
Modern Drummer/Sonor At 125 Contest, 12 Old Bridge Rd., Cedar Grove, NJ 07009
(No purchase or telephone call necessary to enter. See consumer disclosure below for details)

Consumer Disclosure
1. Two ways to enter: (a) call (900) 786-3786. Cost: 99¢ per call. You must call from the number where you wish to be notified. Or (b) send a 3.5" x 5.5" or 4" x 6" postcard with your name, address, and telephone number to: Modern Drummer/Sonor At 125 Contest, 12 Old Bridge Rd., Cedar Grove, NJ 07009. 2. Enter as often as you wish, but each entry must be phoned or mailed separately. 3. ODDS OF WINNING EACH PRIZE DEPEND ON THE NUMBER OF ELIGIBLE ENTRIES RECEIVED. 4. CONTEST BEGINS 8/1/00 AND ENDS 11/30/00. PHONE CALLS WILL BE ACCEPTED UNTIL 11:59 PM EDT 11/30/00. POSTCARDS MUST BE POSTMARKED BY 11/30/00 AND RECEIVED BY 12/3/00. 5. Winners will be selected by random drawing on December 11, 2000 and notified by phone on or about December 12, 2000. 6. Employees and their immediate families of Modern Drummer, Sonor, HSS Inc., Sabian Ltd., Vic Firth Inc., and their affiliates are ineligible. 7. Sponsor is not responsible for lost, misdirected, and/or delayed entries. 8. Open to the residents of US and Canada (except in Florida and the Province of Quebec), 12 years of age or older, provided that CALLERS UNDER THE AGE OF 18 OBTAIN PARENTAL OR GUARDIAN PERMISSION TO ENTER. California residents under 18 may not participate. Residents of MN, GA, LA, NJ, and Canada may enter by mail only. Void where prohibited by law. 9. One prize awarded per household per contest. 10. Grand Prize: From Sonor: a Delight six-piece drumset in azure finish, including a 16x22 bass drum with pedal, a 4x14 snare drum, 9x10, 10x12, 12x14, and 14x16 toms, one (1) snare stand, one (1) hi-hat stand, two (2) double tom stands, two (2) cymbal stands, three (3) cymbal boom stands, and a six-piece set of Rockbags and hardware caddy. From Sabian: One (1) AA Performance Set that includes: a 20" medium ride, a 16" crash, 14" Hi-Hats, and a Deluxe cymbal bag. From Vic Firth: twelve pairs of Vic Firth drumsticks and an SBAG2 stick bag. Suggested retail value of grand prize: $8,106. 11. Second Prize: One (1) winner will receive a Sonor S-Class Pro five-piece drumset in emerald green, including a 16x22 bass drum with pedal, 9x10, 10x12, and 12x14 toms, and a 5x14 snare drum, one (1) hi-hat stand, one (1) snare stand, one (1) cymbal stand, one (1) cymbal boom stand, and a five-piece Fusion bag set and hardware caddy. From Sabian: One (1) PRO Sonix Performance set, which includes: a 20" medium ride, a 16" crash, and 14" Hi-Hats, plus a cymbal bag. From Vic Firth, Inc., twelve pairs of Vic Firth drumsticks. Suggested retail value: $4,495. 12. Third Prize: From Sonor: One (1) winner will receive a Sonor Designer 125th Anniversary 5x14 snare drum with stand and a Rockbag snare bag. From Sabian: One (1) Richie "Gajate" Garcia El Rayo cymbal. From Vic Firth, Inc.: six pairs of Vic Firth drumsticks. Suggested retail value: $1,707. Value of all prizes: $14,300. 14. Sponsored by Modern Drummer Publications, Inc., 12 Old Bridge Rd., Cedar Grove, NJ 07009, (973) 239-4140. 14. This game subject to the complete Official Rules. For a copy of the complete Official Rules or a winners list, send a self-addressed, stamped envelope to: Modern Drummer Publications/Sonor At 125 Contest/Official Rules/Winners List, 12 Old Bridge Rd., Cedar Grove, NJ 07009.

did with the band. Sonny's flamboyant behavior at the drums kind of went against where I was at the time. I was really into drummers providing comfortable, relaxed time for the band. But Sonny came bursting out of the gate, with sticks flying in the air and bombs bursting. It took me a minute to get with him, but now he's certainly one of my favorite Basie drummers. I love the bombastic fills. And after talking to the guys who were on the band with him, I learned that they loved him too.

...Harold Jones

He's from my hometown, Richmond, Indiana, and he was a big influence on my development early on. He went to school with my older sister. They would play variety show performances at the high school, and I was well aware of his talent when he was sixteen years old. For me to see him be that good and be from my hometown of 40,000 people, and then to develop and reach Paul Winter's group, and *then* go on to the Basie band, showed me it could really be done if you kept nurturing your talent. Harold's recordings with Basie are phenomenal.

...Philly Joe Jones

I'll never forget the day I spent with Philly when I was with Monty Alexander. We played Philadelphia, and he came in to hear us play; I was scared to death. I asked him for a lesson and he hesitated, but he agreed to it the next day.

The things he taught me in that day are still coming out *today,* from brush playing to encouraging me to keep my snare drum chops up. Charlie Wilcoxon was his man, and he really drove that point home: "Keep your chops up at the drumset. It's not just about grooving. You have to have your hands together too."

Philly's emphasis on brash playing was phenomenal. There was one line he left me with that makes me chuckle every time I think of it. I was kinda low-key and kept my hands low. He showed me a brush stroke, and his hands were way up in the air like he was combing his hair with a brash. I asked him, "Do I have to do that?" And he said, "Yes, 'cause you've got to be pretty when you play the brashes."

...Shelly Manne

Shelly was the first person who invited me to his home when I moved to Los Angeles. That really showed me what kind of guy he was. I had met him a couple of years before I moved to town, and I remember being very nervous when I met him and his wife. He called me "youngblood" every time he saw me.

Musically, I learned so much from Shelly, especially about melodic soloing, and his brash playing was so unusual. He had a certain way of playing the brushes that was attention-grabbing, yet so musical—a combination of staccato, short strokes and long, flowing phrases.

The *My Fair Lady* recording on Contemporary with Andre Previn is one of

the masterpieces, and the reason is because Shelly plays time through most of it. There's not a lot of soloing, and that shows great restraint, playing only what the music needs. Listen to that record, and then put on anything that he did with his quintet—like the live blowing dates, where he's blowing all the windows out. His Kenton band recordings were also incredible. Mel Lewis called him a gladiator at the drumkit because he was so strong with that band. And Shelly was very flexible musically. He was one of the first jazz guys to be accepted into the studio scene.

...Dave Tough

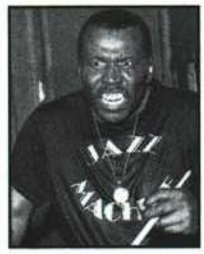
I wish I could have met him. He was brought to my attention when I was doing homework for Woody Herman's band. I was determined to get on Woody's band one way or another, so I decided to study all the drummers who had played in the band: transcribe their fills, get their time feels down. I've done that with all of the Basic and Oscar Peterson drummers because those were the bands I wanted to play with.

I feel that I got to know Davey's playing from doing so much homework. Plus later on I was able to talk to Don Lamond and Jake Hanna about him. Then when I did get to play with Woody Herman, I spent a lot of time talking with Woody about Davey.

There's a sadness there, because Tough had some problems, and was a very shy individual. But the story that jumps out to me is one that shows how he loved the music: One night on the bandstand, Flip Phillips was soloing, and Flip said it felt like the bandstand was levitating. It just kept getting hotter and hotter, and he turned around and Davey Tough had tears rolling down his face. He looked at Flip and said, "It doesn't get any better than this." That's the kind of guy I would have liked to spend a lot of time with, because you don't get a lot of musicians who actually weep on the bandstand from the music being so great.

...Elvin Jones

It took a while for me to get hooked up with Elvin musically, again, because at the time I was coming from the Buddy Rich/Gene Krupa style. My first "complaint," coming from a drum corps background, was that he was really sloppy. I thought, "You call that a roll?" I really couldn't get with it. I kinda felt the same way about Art Blakey, until someone knocked me upside the head and said, "Look, cleanliness ain't everything. You've got to listen to the phrasing these guys are doing."



Little by little, I grew more and more fond of Elvin's playing. But I have to say, I had to be a little more mature to really understand what he was doing. The problem a lot of young players have is that they're so overwhelmed with what he's doing, they forget *why* he's doing it and what's behind all of it, which is four beats on the bass drum and playing time and being able to swing anybody into bad health at any time. Elvin always played that ride cymbal beneath his comping, and that's what makes it stand out. Everything

Do you need a BEAT BUG fast?

The latest **Beat Bug®** is a *meter monitor* and a *metronome*. Now you can get a kick-off tempo from it, then it will automatically go to the monitor mode as soon as you hit the snare. It's remotely triggered, so it can be velcroed anywhere on your kit, and it now has a sensitivity control.

Be in control of the meter yet have the flexibility that other time dictators simply can't allow. This is the most significant invention for drum time-keeping to come along in decades. Throw away all of your other metering devices. This is the only one you'll need from now on. Sure, the old **Beat Bug®** was great. But this new model is a far superior unit ***for the same price!!***

We have them in stock and ready to ship via UPS anywhere in days. Don't forget our other fine products: **Lug Locks™** - now a 100 bulk pack; and **GIG RUG®** - the only rug with a built-in bass drum barrier in blue, brown or grey. Call toll free and use your Visa or MasterCard. Dealer inquiries welcome.

L.T. Lug Lock, Inc.
1-800-981-7842
www.luglock.com

THE MOST COMPLETE DRUMS AND PERCUSSION CATALOG IN THE INDUSTRY!

Interstate Musician is now Interstate! We still carry everything drummers and percussionists need — drums, cymbals, heads, electronics, hardware, cases, parts and accessories. All manners of Latin, African and ethnic hand drums are available as well as shakers, scrapers, blocks, bells, whistles, windchimes and sound effects. Our stock also includes videos, books, mics, cables, clothing and more! Selection, and lowest price guaranteed!

Contact us for your FREE Interstate Catalog now!

Call 1.800.462.2263
or visit our website at
www.interstatemusic.com

Interstate
A Division of Cascio Music®

samash.com®

Call now for a FREE subscription to our 180 pg. Catalog!

Call us at 1-800-4-SAMASH or shop online 24 hrs / 7 days!

The Nation's Largest Selection at the Nation's Guaranteed Lowest Prices!

he does is always swinging.

One recording of Elvin's that kills me is with Richard Davis and, I believe, Frank Foster, a track of "Shiny Stockings" that he's playing brushes on. I wore that record out trying to transcribe the fills he played. There are some early recordings of him playing in trios where he's just playing time. Drummers should check those out, too.

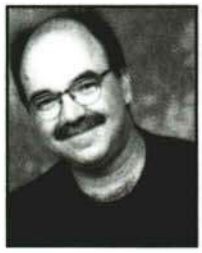
...Jake Hanna

Jake Hanna was a big inspiration for me, in that when I was doing my research for Woody's band in my late teens, I stumbled onto a 1963 recording of "Caldonia," which they played for twenty minutes. It was the fastest tempo I'd heard in my life. I couldn't play that fast.

I kept using that record as a benchmark, and each day, little by little, I gained more speed until I could finally get through the whole thing. I hated Jake Hanna for some time because of that record! Once I could play it, I thought, "Okay, I want to meet this guy and talk to him about this." Jake and I have since become pretty good friends. He was one of the three great drummers on Woody's band—Davey, Don Lamond, and Jake. Hey, when Ray Brown says you're one of his favorite drummers, as he said about Jake, you must be one hell of a drummer.

I think Jake is one of the great drummers of all time. A lot of it has to do with his sense of humor and outlook on life, because I really think you play your personality—he certainly plays his. It's always a joy to hear what's on his mind when you go to hear him play.

... Peter Erskine



We were freshmen together at Indiana University and have been connected with each other ever since. Peter is a great friend, and the older we get, the better friends we become. I really appreciate his well-roundedness at the instrument. I've heard him do

If You Can't Keep Time You Can't Play Drums!

With patented Ghost™ feature for the ultimate time keeping challange

- 1/4, 1/8 and 1/16 note subdivisions with or w/o triplets
- Tempo variable from 30 to 250 bpm
- Time signatures from 1/4 to 7/4
- Ten (10) user programmable presets
- Independent down beat control
- Three (3) different click tones

Portable Click Track For Drummers

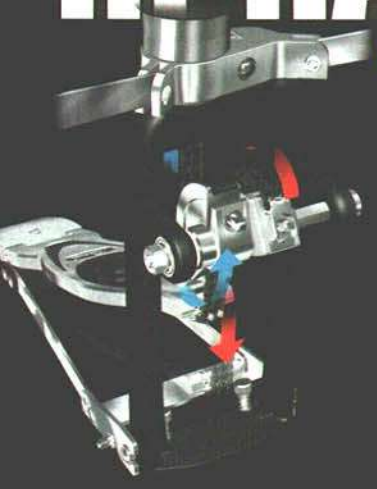
OTHER FEATURES:
- 1½"8-ohm high efficiency speaker
- Power amp to drive external speakers
- Tap function to let you program your own beat
- Ghost feature to mask every other measure

Tech
www.pocketrockit.com
Distributed by Big Bang Distribution: (800)547-6401

INTRODUCING
THE ALL NEW

PowerShifter ELIMINATOR®

H2000 HI-HAT



PosiLink Twin Cam Drive

This completely new and exclusive Hi-Hat drive system utilizes two cams and two double link chains, working together, to provide the smoothest, quietest, most natural feeling Hi-Hat action ever imaginable. No other system can provide the extreme torque, natural response and tight, crisp Hi-Hat sound offered by this exciting innovation in Hi-Hat drive design. We've even replaced the normal felt washer on the lower pull rod return with a spring. This helps to further quieten the pedal when removing your foot, and adds greatly to the pedal response while playing.

4 Interchangable Cams

You can easily custom tailor the response curve and action of the Eliminator Hi-Hat by choosing between four different Interchangable cam options. From super smooth and natural to radically aggressive, one Hi-Hat now does it all.

SuperGrip Clutch

Our all new SuperGrip Clutch design is the strongest, most dependable system available today. It features a completely solid upper and lower tunnel design with a center gripping hinge to hold your upper Hi-Hat Cymbal securely like no other clutch has ever done before. It also features a new die-cast wingnut designed to allow you to easily and securely tighten the cymbal.

Swiveling Dual-Legs

Eliminators' new Swiveling Dual-Legs allow perfect positioning with Twin Bass Drum Pedals and other accessory pedals while still maintaining a firm, stable stance. The offset post design also provides closer positioning with your snare drum while leaving the pedal in the normal playing position. Our new Rubber Feet offer a simple flipping spike for the ultimate in grip.

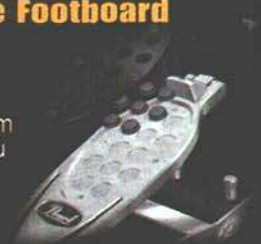
VariSet Angle Adjustment

VariSet Footboard Angle Adjustment system allows you to effortlessly rotate the pull cam to change the angle of the footboard. The pedal height can also be adjusted on the pedal cam side to compensate for the difference in footboard heights produced by interchanging the cams.

PowerShifter Function

This revolutionary function allows you to move the footboard to one of three preset positions. This changes the angle of the chain and allows you to adjust the feel and action from a light feel, to one with extreme power and torque.

TractionPlate Footboard



This new concept in footboard design is shared with our Eliminator Bass Drum Pedal and allows you to remove and reconfigure each individual traction grip to suit your exact requirements. The TractionPlate is also reversible allowing you to position the slide or grip of the plate at either the front or rear.

Precision Tension Dial

Eliminators' new Precision Spring Tension Dial is engineered with a multitude of exact steps allowing you to precisely and quickly dial in your optimum tension setting. This innovative system offers a far greater tension range and its exact locked-in steps will not slip or move under stress.

See the all new PowerShifter Eliminator Hi-Hat at your local Pearl Drum Dealer or visit our web site for more info.

Pearl®

www.pearldrum.com

everything. All you have to do is look at his resume and you'll know he does everything well. When you talk to the people he's played with, they have nothing but great respect for him. As Shelly Manne pointed out to me, "This music we play, jazz, takes a lifetime to learn how to play." Peter is one of the people who recognizes that and is always learning and striving for more information to make his music grow.

...Ed Shaughnessy

Ed Shaughnessy is one of the real greats of the instrument, but he tends to be overlooked in the jazz arena because of his success on TV. People need to check out the Basie and Oliver Nelson recordings he did. That is classic big band jazz drumming, and it's gone overlooked by too many people. Ed is a heavy player, and people need to recognize that and look beyond the reruns.

...Steve Smith

I first met Steve Smith in 1979 at a drum clinic at Creative Drum Shop in Scottsdale, Arizona. The owner wanted to do a clinic with the two of us. I thought he was crazy, but we pulled it off. We started off the clinic with Steve coming out and playing my little Gretsch drumkit with calfskin heads, and I played his huge orange-sunburst Sonor kit. We completely bum-fuzzled the audience. They had no idea what was going on.

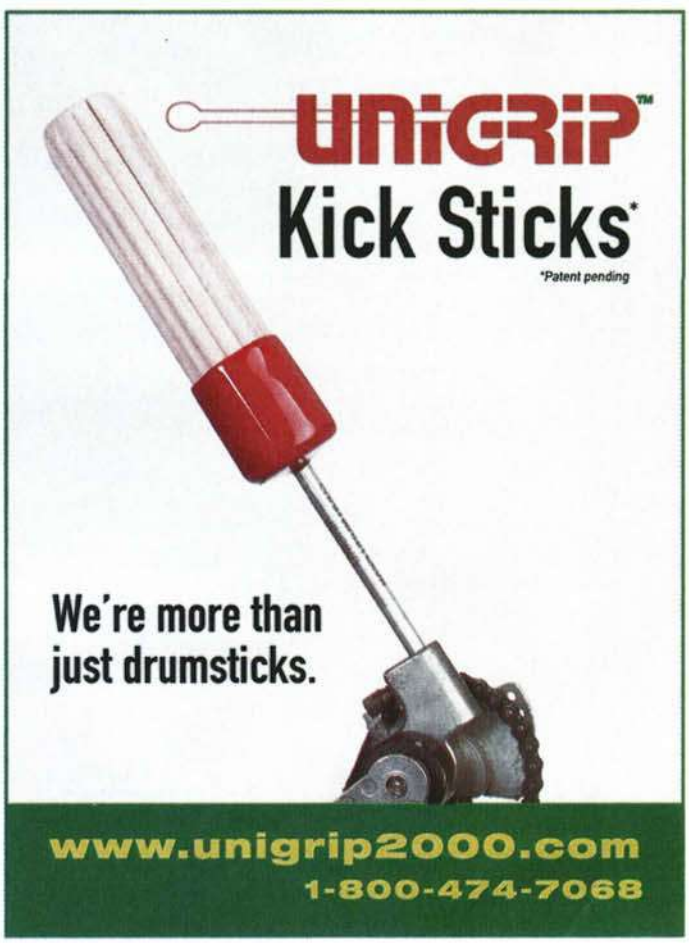
I had never been on a drumset that big before, but I was able to pull off something. And Steve picked up the brushes and played some bebop stuff on my kit. The effect of that was phenomenal because the audience didn't think that anyone with that many drums knew anything about a pair of brushes, or that somebody who played four drums with an 18" bass drum could have that much power behind a big drumset.

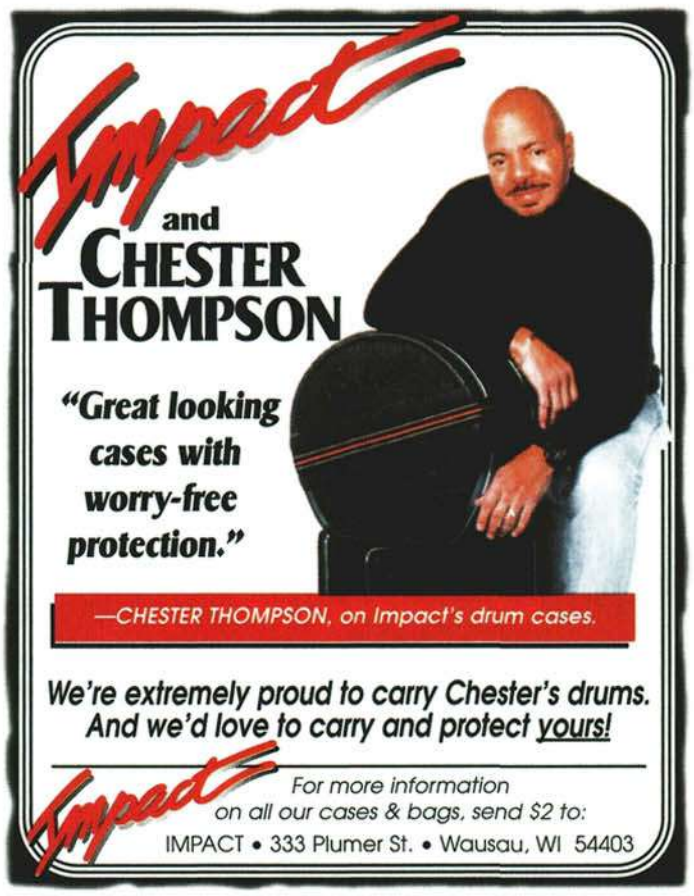
Steve and I hung out afterwards, and I learned about his background and that his main guy was Tony Williams. We stayed up 'til 4:00 in the morning, sitting across from each other with a snare drum between us with a pair of brushes. I have a great deal of respect for Steve and how he has developed as a player.

Honorable Mentions

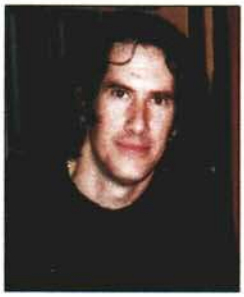
I'd like to add honorable mentions to John Von Ohlen and Don Lamond, who are two huge influences on me. Von Ohlen's ease with the ride cymbal is something I really tapped into to learn how to play music properly and let my expression come out through the cymbal, instead of having me just sit at the drums and apply time to the ride cymbal. I got the chance to hear him play recently, and he needs more recognition. Check him out on the Kenton recordings *Live At Brigham Young* and *Redlands.*

As for Don Lamond, he's the man who followed Davey Tough on Woody Herman's band. He also had an incredible career recording with Quincy Jones. Lamond's claim to fame was his use of bomb-dropping fills that would lose everybody except the band. The band always trusted him to bring them in. Don is another one of the unsung heroes.





Jimmy Anderson



Jimmy Anderson's older siblings loved rock 'n' roll music. So he grew up with the drumming of John Bonham, Nigel Olsson, Simon Kirke, Jim Gordon, and Keith Moon. This led to a drumming career that included six years of recording and performing in south Florida, and studying at the University of Miami's school of music.

Jimmy relocated to Atlanta, Georgia in 1995. He began studying at Georgia State, and joined The Francisco Vidal Band. With the FVB he performed over three hundred dates in the Southeast within a year, and also did showcase gigs for VH1's *Rock Across America* in 1996 and '97. The group opened for acts like Little River Band, America, Bread, Steve Earl, and Cheap Trick.

In 1998 Jimmy and the bassist for the FVB formed a new band called Justin. The group performs covers of rock, funk, new wave, and alternative tunes from the '70s through the '90s, as well as originals. They've opened for Travis Tritt, Missing Persons, Counting Crows, Barenaked Ladies, Third Eye Blind, and Sugar Ray. They're also the house band for the *Spotlight On Sports* syndicated TV show, which airs throughout the Southeast.

Already versatile and expressive in his playing, Jimmy says he is "committed to taking my playing to a new level." This has motivated him to study at the Atlanta Institute of Music under Creig Harber. Jimmy endorses Yamaha Drums, Hot Sticks, and the Grip Peddler.

Carmelo Contino

Forty-year-old Carmelo Contino began his drum study at the age of eighteen, under the tutelage of Furio Chirico (one of Italy's premier drummers). Since then he has played with "an endless number of bands throughout the years," gigging with musicians from Cuba, Brazil, Argentina, and Africa as well as his native Italy. "Thos gigs opened new horizons in my musical vocabulary," says Carmelo. "It helped me in my work on TV shows broadcast on our national channels, and on tours in Switzerland and Sweden. Being able to handle as many musical styles as possible is very important to me."

Seeking a wide range of influences to support his own versatility, Carmelo has looked to Vinnie Colaiuta, Jack DeJohnette, Elvin Jones, and Tony Williams. But he's assimilated the work of thousands of drummers. And it's a good thing, since his career has been remarkable for its variety. His demo disk alone features outstanding performances in country, samba-reggae, Latin jazz, bebop, pop, and afoxe.

Carmelo plays Zildjian cymbals in conjunction with three different drumkits: an Italian-made Tamburo kit (for jazz), a Yamaha 9000 series kit (for the studio), and an MC set (another Italian set that

Carmelo says "is small but incredibly powerful, and is earning a reputation among pro players"). His goals are to continue touring and playing as a freelance artist, and to create good and open-minded drummers through his teaching activities.

Deen Collier

Franklin, Kentucky's Deen Collier is a multi-threat musician, composer, and drum craftsman. He doubles on drumkit and percussion, often playing both on any given project. Those projects include Tomatus (a rock trio), Junkdrawer (a pop group), Treedog (a drum recording project), session gigs in Nashville, and a burgeoning solo career. He also works for Not So Modern Drummer in Nashville, preparing drumshells and hoops for master engraver John Aldridge. And he works part-time at Fork's Drum Closet, also in Nashville.

Deen's solo CD, *Hollow Drum Sounds* [see this month's Critique], offers an eclectic mix of percussion styles, as well as performances on a whopping array of instruments. Drums of every description, ethnic instruments, and even a bull-roarer are featured in an original and entertaining program of pieces. Check into it at www.Percussionmusic.com.

"I play drums with my heart and soul," says Deen. "I've done it from the age of three on pots and pans, to every drum known to man at the age of twenty-three. I listen to every form of music and learn from each style. Plus I take lessons, attend drum circles, and talk to as many drummers as I can."

Deen's equipment list includes johnnyraBB drumsticks, Remo heads and percussion, Taos drums, Treeworks chimes, Zildjian cymbals, Toca percussion, Wuhan cymbals, Worldbeat percussion, BC udu drums, Perkana percussion, and an "early '70s" Pearl drumkit in purple sparkle. His goals are: to record an album with Mickey Hart, to perform clinics and host drum circles, and to own a drumshop one day.

If you'd like to appear in *On The Move,* send us an audio or video cassette of your best work (preferably both solo And with a band) on three or four songs, along with a brief bio sketch and a high-quality color or black & :white close-up photo. (Polaroids are not acceptable, Photos will not be paid for or credited.) The bio sketch should include your full name and age, along with your playing style(s), influences, current playing situation (band, recording project, freelance artist, etc.), how often and where you are playing, and what your goals are (recording artist, session player, local career player, etc.). Include any special items of interest pertaining to what you do and how you do it, and a list of the equipment you use regularly. Send your material to On The Move, Modern Drummer Publications, 12 Old Bridge Road, Cedar Grove, NJ 07009. Material **cannot** be returned, so please **do not** send original tapes or photos.

How Do You Get Gigs?

New-Age Answers For An Age-Old Question

by Billy Ward

Vamp

How do you get work? Wow. The most obvious answer—and what has happened with me most of the time—is someone has "championed" me. That is, another musician who knows of a gig has recommended me. But that's *so passive.* I mean, you can't control when such a recommendation will come along. What if you need a gig *now* because you've got bills? What are *you* going to do?

Verse

Fifteen years ago I spent a bit of time hanging out at nightclubs with the Mick & Keith types, figuring (hoping) that this would get me work. Some people have success with the hanging out thing. In my case, it was a complete waste of time. In retrospect, I think my father's advice was relatively accurate: Who we hang out with reflects who we are as people. But translating this into a gig? I really don't know. Now, as I'm raging through my middle years, I've figured a few things out for getting gigs that at least work for me.

I have to thank my friend (long-time Jethro Tull drummer) Doane Perry for one suggestion that has been very helpful. Some years ago, when I was depressed about my work options, Doane said, "Billy, when you want to get a call for a gig, just go and play your drums." He didn't say practice, he *said play.* Make music! All by yourself! For some reason, doing this places a power into the universe (or whatever label you want to give it), and calls start to come. It always seems to work.

There is a trick to this, though. You have to follow up on the calls that *do* come—be they for a gig, a jam session, an audition, whatever. Even if it's a gig with some bad country dude or some crummy Eminem-ish

"You don't want to tell the universe that you're not interested in what it has offered you—that's bad juju!"

rap thing that you hate the most. Whatever it is, just do it. It will be good for you. Besides, you don't want to tell the universe that you're not interested in what it has offered you—that's bad juju!

Chorus

Now for the hard part. What should you work on in your playing to get those calls to come? Believe me, I know how hard it is to get inspired and play music when depression takes over. But that's what's so great about music. It's like a mountain lake: As soon as you jump into the water, it refreshes you and fills you with creativity (and hope) again.

When I'm alone in my studio and I don't know what to play, I noodle on the drums until something inspires me. Then I let myself be taken away into that cool, creative space. I try *never* to play the drums without looking for those good/creative/inspiring moments. You can do this when you practice by practicing looking for the moment.

When you get inside that moment, you're being creative and enjoying your own uniqueness. Pay attention to everything that you're playing when these special moments occur. If you're grooving and feeling like maybe you're inside of something good—and then you mess up—that's totally cool! *Now* you know what you need to work on! You just messed up something that belongs to *you,* so practice that and get it together. Good job!

Bridge

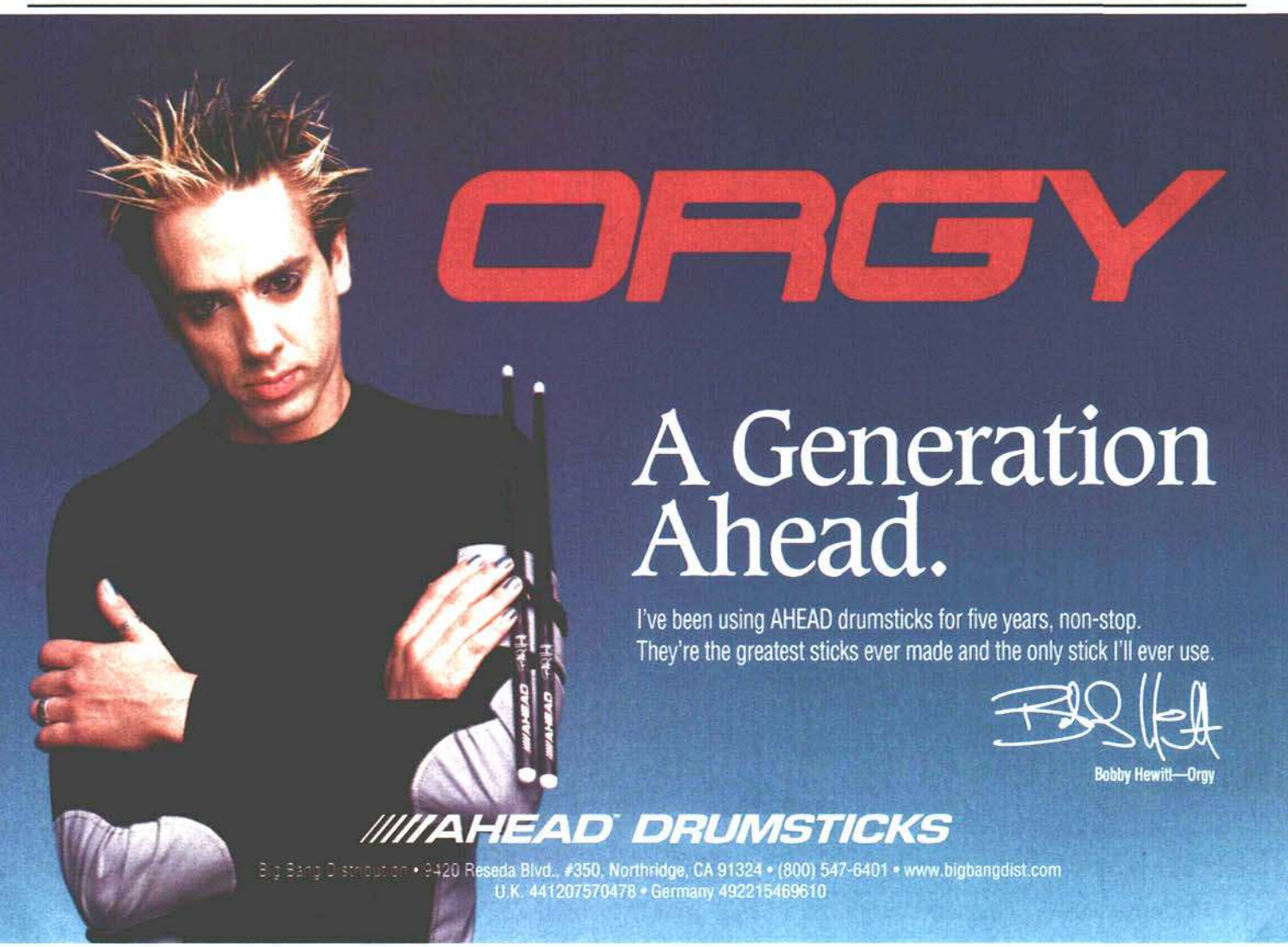
Now I've wandered away from the subject of getting a gig—and the car payment is due! Okay, here's an idea that will help you get work *and* make you a better musician: Get inspired by non-drummer musicians. Are you "into" bass players enough to have an involved discussion with a bass player about Charlie Haden...Rick Danko...Geddy Lee...Lee Sklar? Whoever!

If you can get into another instrumentalist's world enough to really sympathize with his or her musical orbit, then at least two really cool things will happen: 1) That instrumentalist will love you for being so aware of his world. (This will probably make you his favorite drummer.) And 2)—this one's even better—You'll truly become a better drummer. If we can each learn in our own way the things that made Jimi Hendrix or Miles Davis great, we'll apply those creative principles to *our* music. We'll become better musicians, i.e. better drummers!

Final Chorus

Two real-life examples for you: Back in the mid-1980s I went to a Jaco Pastorius bass clinic. While there I met saxophonist Bill Evans. From that meeting we ended up working together for a couple of years. In Bill's band I played with tremendously talented musicians like Jim Beard, Jon Herrington, and Victor Bailey. It was wonderful. (Thanks, Bill!) But it all started with me going to a bass clinic!

The next example involves being open to playing with somebody new, somebody you're not familiar with. After performing at the Modern Drummer Festival earlier this year, I was feeling a bit blue. Once



WE WILL BEAT ANY DEAL!
ON EVERY MAJOR BRAND OF...
GUITARS • AMPS • DRUMS • KEYBOARDS • SYNTHESIZERS
SAMPLERS • SOUND SYSTEMS • RECORDING EQUIPMENT • COMPUTERS
MUSIC SOFTWARE • DJ EQUIPMENT • LIGHTING • ACCESSORIES
Where The Pros Shop:

Van Halen drummer, Alex Van Halen, with West L.A. Music drum manager, Glenn Noyes

Police drummer, Stewart Copeland, with West L.A. Music drum manager, Glenn Noyes

West L.A. Music staff member with Stone Temple Pilots drummer, Eric Kretz

West L.A. Music drum manager, Glenn Noyes with Rob Zombie drummer, John Tempesta

Korn drummer, David Silveria, with West L.A. Music drum manager, Glenn Noyes

Red Hot Chili Peppers drummer, Chad Smith, with West L.A. Music drum manager, Glenn Noyes

Phone, Fax or Email us today!
Tel: (310) 477-1945 • Fax: (310) 477-2476
Email: sales@westlamusic.com • Web: www.westlamusic.com
West L.A. Music

again I felt like I needed a shot in the arm regarding playing. (It's easy to get stuck in a rut when most of your work is in the studio.) I decided to dedicate twenty minutes or so (it doesn't take much), whenever I could, to playing some *music* on my drums. I also told several friends (non-musician friends, by the way) that I was looking for something new.

Well, I received an email through my Web site about a band needing a drummer. These guys weren't an established act, but after checking out their music I found it to be really interesting. They needed a drummer to showcase for a record deal. I knew they wouldn't have any money to pay me (until they got their deal), and they probably wouldn't want me to be their regular drummer. They were a lot younger, and I'm probably over-qualified (maybe too much of a smarty-pants?) for them. But I didn't want to turn down what the Universe had given me.

I took the subway out of Manhattan to Brooklyn on a hot, muggy day and, in a dark, dirty, funky studio, I auditioned for the gig. I had fun playing with the band, and it was a new experience. I wish I could tell you how it turned out, but I don't know. They haven't called me! I seriously doubted they would have asked me to play in their band, and if they did, I probably couldn't have done it anyway. But I made two new friends, and I got to play something different.

The point is, since I went to that audition, the universe has been good to me. I received a call to play on a major tour.

From all of this, though, I *know* that there are other wonderful things out there for me—floating...hovering...waiting. These

ALWAYS IN THE POCKET!
Get ready to groove with Collarlock's new 900-Series Drum Hardware and Accessories. Combining pro-style versatility, dependability and quality at an affordable price, Collarlock drums, pedals, hardware and accessories will help keep your drumming and your money in the pocket.
Collarlock's 900-Series hardware features a full range of heavy-duty, double-braced stands that include (left to right):
• SS900 Snare Drum Stand
• CB900 Boom/Straight Cymbal Stand
• CS900 Straight Cymbal Stand
• HH900 Rotating Leg Hi-Hat Stand
BDPL1 BD Pillow
AD20 2-Way Clamps
AD40
CH300 Hi-Hat Arm
MS126/MS136 Drum Mounts
now available at your favorite music store
www.collarlock.com
Designed by Drum Workshop, Inc. • Distributed by Harris/Teller, Inc. • 7400 S. Mason Ave. • Chicago, Il 60638

"definite possible maybes" could all pass away into a vapor, leaving me still looking for more work. But I'd like to believe that I started something by playing my drums for twenty minutes.

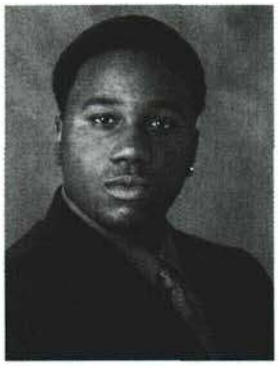
Outro

Before I finish, I'd like to be clear that I am not the most happenin' drummer in the world. Most of the time, I know how badly I'm playing. But I stay aware, and I try to stay honest.

In baseball they tell you to "keep your eye on the ball." It sounds simple, like some of the things I've mentioned here. In fact, there's really no reason that you should try my "getting a gig" advice unless you feel like it. Let's face it, I never got to play with Miles Davis. But I've got my "eye on the ball." Do you?

Billy Ward is a successful session and touring drummer who has worked with a long list of major-league talent, including Carly Simon, Robbie Robertson, Richard Marx, Yoko Ono, Ace Frehley, John Patitucci, Bill Champlin, and many others. He is currently on tour with Joan Osborne. Billy can be reached at his Web site, www.billyward.com.

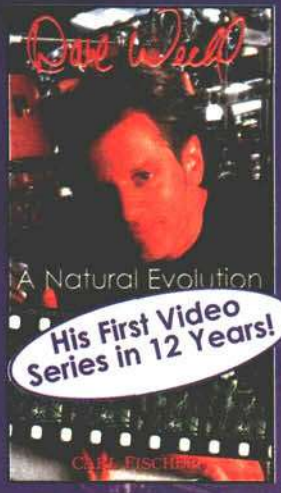
We Paid This Guy
A Lot To Be In This Ad.



Congratulations to **Lyndon G. Rochelle,** winner of the ProMark/Modern Drummer Magazine Scholarship Award. Lyndon won $1500 cash towards tuition at his college of choice, California State University, Northridge. He also received $1000 in ProMark merchandise.

pro-mark
www.promark-stix.com

© 2000 Pro-Mark Corporation. We use only non-endangered wood.



Dave Weckl
A Natural Evolution

Member of Modern Drummer's Hall of Fame — reader's poll 2000

- New instructional videos from world renowned contemporary jazz drummer, recording artist and clinician, Dave Weckl
- Featuring performances by the Dave Weckl Band and a special acoustic group. Musicians include: Buzz Feiten, Brandon Fields, Tom Kennedy, Jay Oliver, Erine Watts, and Steve Wingart
- Cameo teaching segment by celebrated instructor Freddie Gruber
- Designed to solidify technique through natural body motion

CARL FISCHER MUSIC
CARL FISCHER SINCE 1872
2480 Industrial Blvd.
Paoli, PA 19301
800-762-2328 FAX:610-644-7110
www.carlfischer.com

How To Develop Technique VHS1 - $39.95
How To Practice VHS2 - $39.95
How To Develop Your Own Sound VHS3 - $39.95

Rhythm Tech

In The Business Of New

by Rick Van Horn

Rhythm Tech president Richard Taninbaum literally grew up in the music industry. His father (who's been marketing reeds and mouthpieces for clarinets and saxophones for almost fifty years) took him to music trade shows in the early 1960s. So he got to know the business well.

But Rich had also started playing drums as a child, and by the time he finished high school he had determined on a career as a drummer. After six months at Berklee College of Music in Boston, Rich went on the road with a fledgling singing group called The Manhattan Transfer. He toured with the group for one summer, then headed to California—where he got a taste for studio work. In 1974, when he moved back to New York, there were jingles, independent records, and publishing demos to be done. Says Rich, "You could make a living if you were halfway good."

Mr. Tambourine Man: Rhythm Tech president Rich Taninbaum, with the original prototypes for the product that launched his company

The late 1970s saw Rich drumming on a lot of disco records. He'd also get calls to overdub hand percussion parts. "They wanted the entire fifteen-minute tape to be filled up with groove," Rich recalls. "That way the producer could make his single, his dance mix, his album cut, and so on. This was long before Pro Tools or looping. To get fifteen minutes of music, we had to *play* for fifteen minutes."

"Fifteen minutes is a long time to swing a six-pound tambourine, let me tell you!"—Rich Taninbaum

Rich recalls a session on which he was to do a tambourine overdub. "In those days we were all using the old Ludwig headless tambourine with a wooden shell and heavy nickel-plated brass jingles. It sounded like a million bucks, but it weighed about six pounds. Fifteen minutes is a long time to swing a six-pound tambourine, let me tell you! After about four minutes my arm was killing me, and I had to stop. We had to punch in about six times to finish the track. I walked out of that date thinking, Something's wrong here. If a tambourine is that hard to play, I've got to do something to make it easier."

Rich reasoned that if a tambourine could be held at its center, instead of by one edge, it would be a lot easier to move. "I drew a circle," he says, "and then cut out a piece of that circle to give me access to the middle. It dawned on me that if I turned that piece around and reattached it, it would put my hand in the middle of the tambourine—and would give me something to hold on to. That was the birth of the Rhythm Tech crescent-shaped tambourine."

Rich's first prototype was made out of a broken wooden tambourine. A friend then helped him make some plastic models. "They worked great and they sounded terrific," says Rich, "so I started to use them around town. Other musicians saw them and became interested. Heavy percussionists like Ralph McDonald and Sammy Figueroa were calling me about the tambourine."

In the late 1970s the record industry experienced a depression, and Rich's studio calls slowed dramatically. But he was getting lots of calls about his tambourines. Wanting to supply these requests without giving up his drumming career, Rich con-

tacted the Ludwig company. Ludwig expressed interest, but negotiations languished for nearly a year. Finally, Rich decided to go it alone. At the age of twenty-six he launched Rhythm Tech.

Making A Start

"We started extremely small," laughs Rich. "I took all the money I had in the world and built a mold for the tambourine body. Then for six days a week I sat making tambourines on a kick-press designed during the early 1900s to put rivets into clothing."

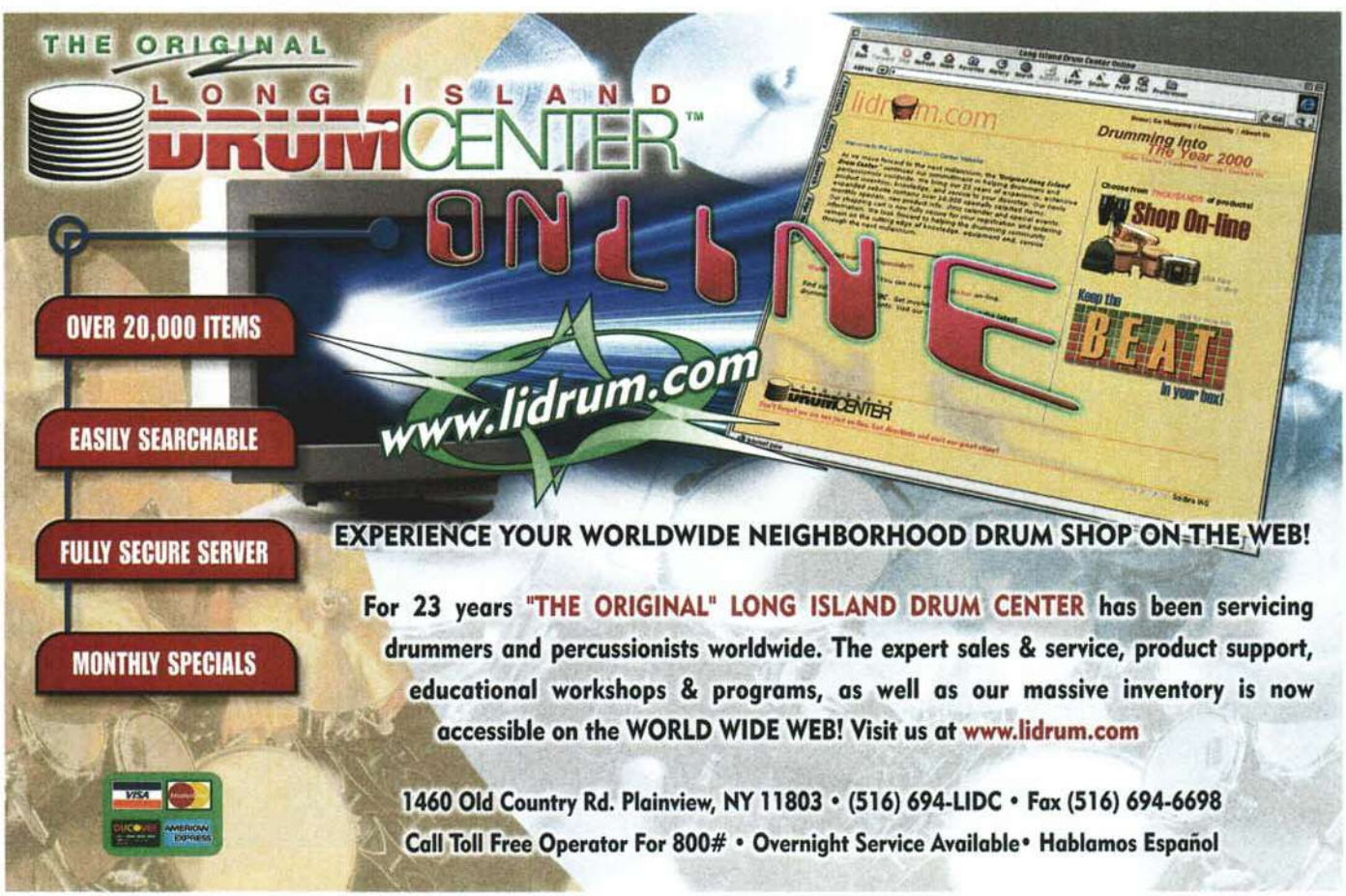
Rich's background in the music business then paid off. Through connections he'd made with his father years earlier, Rich was able to acquire domestic and international distributors for his products. He could also approach major music stores with credibility—to say nothing of a hot new product that percussionists were genuinely interested in. Rhythm Tech was off and running.

Just some of the diverse percussion instruments and accessories offered by Rhythm Tech today

On From There

Once his company was established, Rich quickly applied his experience as a studio drummer/percussionist toward the development of new products, starting with the Studio shaker. "The initial 5" version was modeled after a hand-made *Coke-can* shaker created by my percussion mentor, Rubens Basini," says Rich. "I tried to get the sound that he had achieved. But we couldn't use the same filling that he had, because it's not legal!"

Soon after that, Rich noticed that Steve Jordan—then a member of the *David Letterman Show* band—had mounted a Rhythm Tech tambourine to a cymbal stand, usine a multi-clanm Insnired. Rich



went to the shop the next day and designed a mount that made putting the tambourine on the kit a little easier. That led to the Drum Set Tambourine, or DST. "It's the Rhythm Tech product that most drumset players are familiar with," says Rich. "We were the first company to make such an item. But it really was Steve's idea, not mine. Thanks, Steve.

"We're *always* looking for new ideas, from *anyone"* Rich continues. For example, Ned Steinberger—who's famous for his bass guitar design, not for percussion products—worked with me to develop and patent our iT (index Tension) tuning rods. And a few years ago we formed an association with Pete Engelhart, who makes a variety of metal-sculpture instruments. The best known and most successful is the Ribbon Crasher. That's the *original* crasher, which has been copied but never duplicated."

Along with other instruments, Rhythm tech tambourines (left) and cabasas are assembled at the company's New Rochelle, New York headquarters.

Rich has found that sometimes the best way to be new is to improve on something old—like the venerable Ching Ring. "It was a jingle device designed to sit atop a hi-hat," Rich explains. "John Bonham is probably the most famous drummer to have used one. It was big in the late '60s and early '70s; then it became passe. But a few years ago everybody got the hots for a Ching Ring again. We took advantage of that interest to introduce our Hat Trick. We think it sounds better than the original."

Building A Team

As Rhythm Tech became more successful, Rich had to devote more time to the operation of the business—and less time to

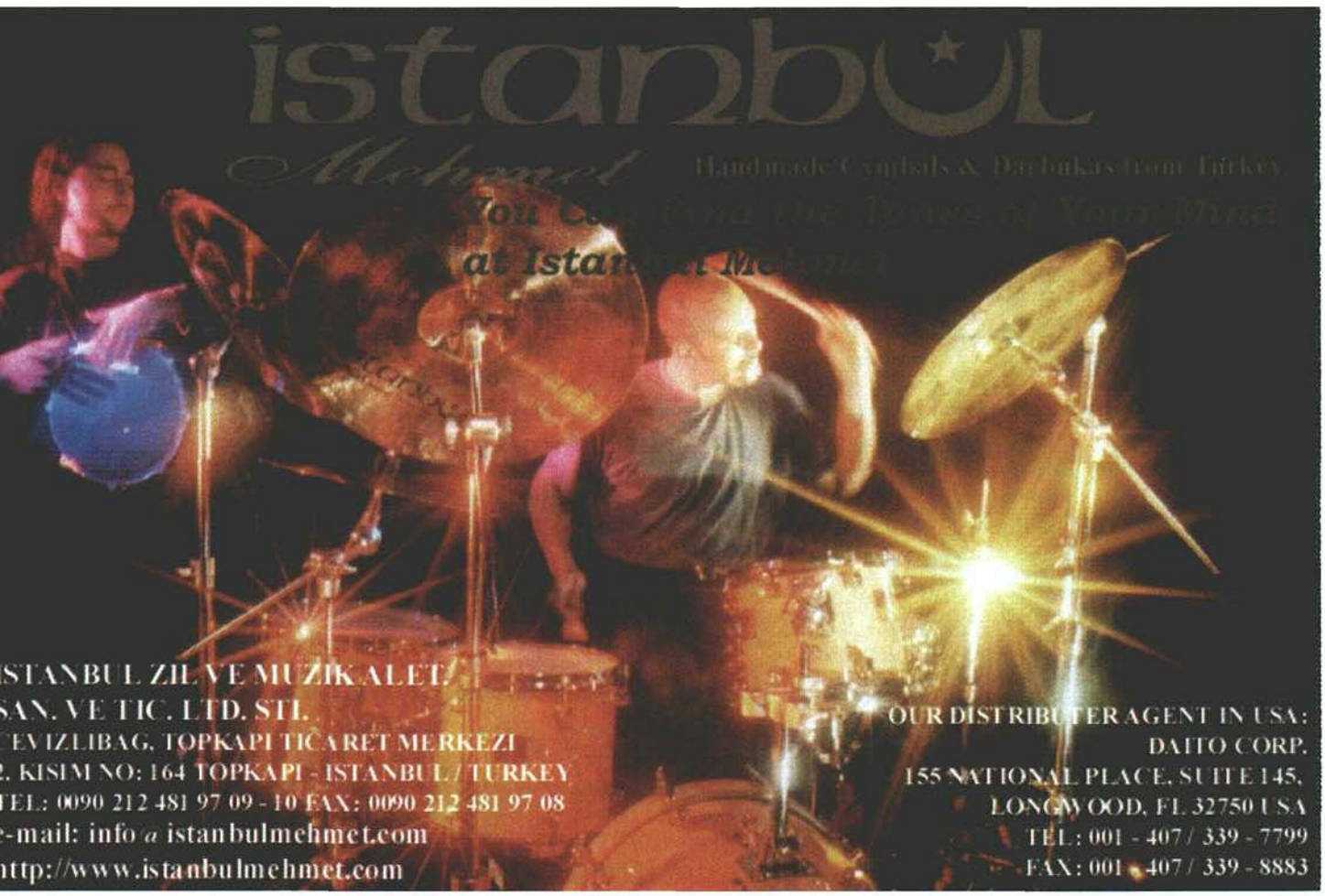
the playing and product development that he had been doing previously. "I had become very involved in the industrial-design aspect of bringing products to the market," he says. "I wasn't out there playing every day, and that's where a lot of ideas come from. So four years ago we brought Spencer Strand on board. Spence is out gigging every weekend, so he really brings in that practical, see-a-need-and-fill-it perspective."

Although his official title is national sales manager, Spencer Strand discovered a talent for new-product design soon after joining the Rhythm Tech team. His first successful idea was for an accessory tray that could clamp onto a drum or cymbal stand, music stand, or microphone stand. "I came to Rich with the basic concept," recalls Spence. "He took it into the shop and ran with it, and came back to me with an improved version that became our Gig Tray. That's the way we work together. It's great."

National sales manager Spencer Strand also specializes in new-product development.

Promoting Rhythm Tech products around the world is the job of global marketing director Henry Gentenaar.

Spence is also responsible for Rhythm Tech's unique Laptop portable drum. "A guy I know made these funky pre-tuned frame drums fitted with paper heads with pictures of the earth on them. I had one sitting in my office for years. Another friend was playing piano in a club next to my house, and I wanted to sit in with him without bringing a snare drum and a stand. So I bolted a set of our Active Snares onto the bottom of that 'earth drum.' I played it with brushes, and the sound was killer! I got to thinking about the potential for a portable drum like this with a decent head and a set of snares. I brought the idea to



Rich, and that became the Laptop. It can be a practice tool for a student, or sit on a table between a student and a teacher. Or you can just leave it in the car, and if something is happening you're ready to go. It's a genuinely portable, do-anything little instrument. We've sold seven or eight thousand of them in about eight months."

The working environment at Rhythm Tech is particularly conducive to percussion-oriented creativity. "We're all drummers," says Spence. "It's an essential element of what we're about. And we love to challenge each other."

Artist relations manager Paul Hichak (left) and art director James Kocsis are the creative team behind Rhythm Tech's critically acclaimed Web site.

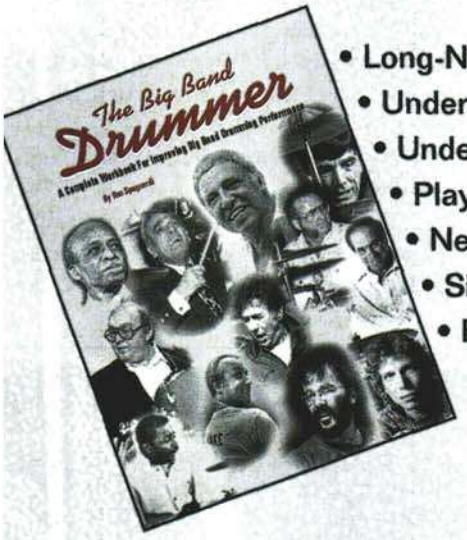
New To The MD Library...

The Big Band Drummer

By MD Editor Ron Spagnardi

Interpreting a big band drum chart can present a challenge to beginning and experienced drummers alike. *The Big Band Drummer* has been written and designed specifically to help drummers better understand this highly specialized form.

The Big Band Drummer offers the most complete coverage of the subject ever written, and includes...



- Long-Note And Short-Note Phrasing
- Understanding Section Figures
- Understanding Ensemble Figures
- Playing Fills
- Negotiating The Road Map
- Six Sample Big Band Charts For Practical Application
- Big Band Drummer's Listening Guide

"This fine book will definitely help one to become a better big band drummer."

John Riley

The Vanguard Jazz Orchestra

"An excellent text that gets right to the core of big band drumming."

Louie Bellson

Famed Big Band Drummer

"This book does a beautiful job of covering all aspects of the subject and will fill a large gap in material for big band drummers."

Ed Shaughnessy

Doc Severinsen Big Band

Name (please print) _____

Address _____

City _____ State _____ Zip _____

❑ Payment Enclosed ❑ Visa ❑ MC ❑ Discover ❑ AmEx

Card# _____ Exp Date _____

Signature _____

Make check payable and mail to:
Music Dispatch
PO Box 13920
Milwaukee, WI 53213

Quantity	Book	Price	Total
	The Big Band Drummer (06620051)	$12.95	
	SHIPPING AND HANDLING CHARGES (See box below)		
	Minnesota and Wisconsin residents add appropriate sales tax. TAX		
	GRAND TOTAL		

SHIPPING AND HANDLING
up to $25.99: add $4.50
$26.00 – $40.99: add $5.50
$41.00 and up: add $6.50

• All checks or money orders payable in US funds only (no cash) •

MOD16

Spreading The Word

Having innovative products isn't worth much unless customers know about them. Rhythm Tech has that area well covered, thanks largely to the efforts of Henry Gentenaar, director of global marketing. Says Spencer Strand, "Henry and I have a mutual admiration society going. After I'd been at Rhythm Tech for a while, I realized that I was getting caught up developing new stuff, and we really had no one telling the outside world about our product line. I'd worked with Henry at another company, so I called him. He kicked our marketing effort off in a big way last year, and we're going even further with it now."

Henry Gentenaar comments, "We're a small company, so we all wind up wearing more than one hat. We each come at things from our own perspective, but there's a synergy between us that really promotes production. The Sideman on-drum percussion clamp is a classic example. Rich tossed the idea at Spence, and fifteen minutes later we had a developed concept. Two weeks later we had prototypes and were thinking about patenting it. Within another month it was ready to go out on the market. The Skratcher one-hand cabasa came out in much the same way. In fact, within the past eight months we've come out with twelve new products."

Given their forward-looking attitude and their desire to keep customers informed about their ever-changing product line, it isn't surprising that Rhythm Tech operates a critically acclaimed Web site. "Our site has been given several extremely favorable reviews," says Rich Taninbaum, proudly. "We really appreciate them, because we put a lot of work into it. We all contribute, but it's mainly the baby of our art director, James Kocsis, and our artist relations manager, Paul Hichak.

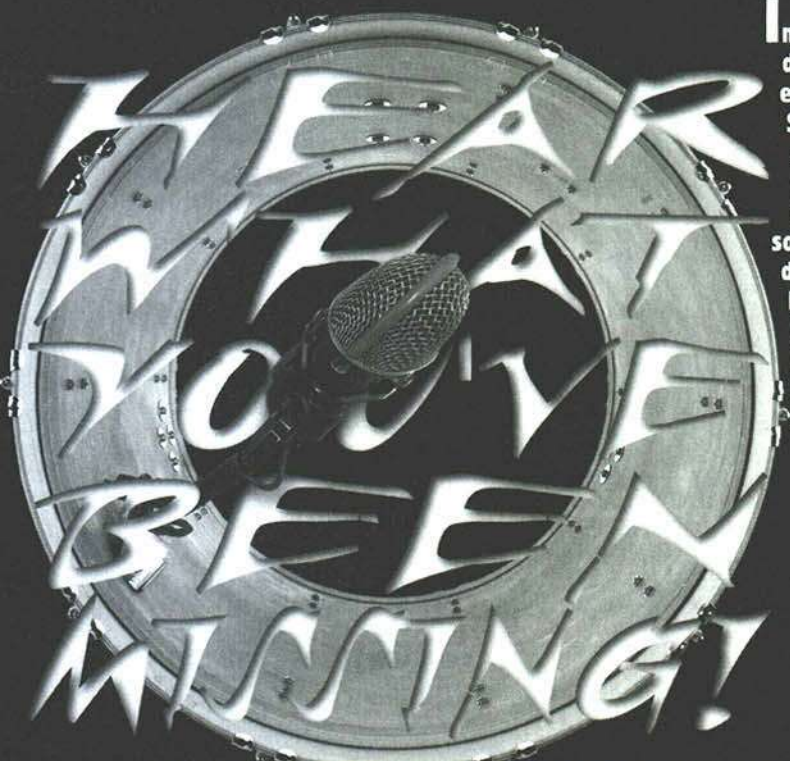
"The site is more than just an online catalog," Rich continues. "We try to make it a genuinely helpful destination, where drummers can obtain information about our products, our artists, and our plans. It's updated every Friday, with interviews, photos, and a lot of other interesting content. Our aim is to do everything we can to whet the appetite of consumers for our products. Our focus is on new sounds and new ways to do things. That's what Rhythm Tech is about. We really think we're in the business of 'new.'"

Manufacturing At Home

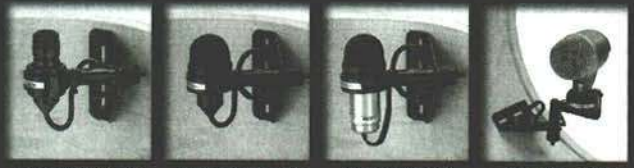
While many of today's percussion instrument and accessory manufacturers have their products made overseas, virtually all of Rhythm Tech's products are made in the US. "All of our assembly and shipping, as well as some manufacturing, is done at our New Rochelle headquarters," says Rich. "Those components that are made outside are still done fairly locally. The Bronx, Brooklyn, and lower Connecticut are full of metal stampers, plastic molders, extrusion operations—you name it. So over 95% of what we produce comes out of this area.

"When you deal overseas," Rich continues, it can take three to six months to implement any sort of product innovation. We can react *much* faster when we do things at home. That's critical to us, because we're *constantly* revising things and coming out with new products. The way our operation is set up, I can literally run seven or eight blocks and tell a vendor to do something differently from that moment forward."

The MAY™ Internal Drum Miking System



Imagine how great your drums would sound if your ears were inside your drums. Surrounded by the warmth of wood. Isolated from ambient noise and the cross-talk of other drums. Close to the source of the sound. Now stop dreaming and check out the MAY Internal Drum Miking System. With the MAY System you get a cleaner, fatter sound plus maximum presence, consistency and control— night after night, show after show— because the MAY System features a selection of studio-quality AKG, Audio-Technica, Sennheiser and Shure microphones mounted in MAY's patented, performance-proven, angle-adjustable Internal Shock Mounts. Available with easy to install non-drill adapters (pat. pend.), only MAY Mic's let you find a bigger, better drum sound where it's always been: right inside your drums.



MAY-XL575D/R/F MAY-e604SD/R/F MAY-ATM25R/F MAY-BETA52BD

shown at left: MAY-D112BD

MAY

Hear for yourself! Pick up a copy of the MAY CD Sampler at your local drumshop or send $3 for postage & handling.
Distributed by: Drum Workshop, Inc. • 101 Bernoulli Circle • Oxnard, CA 93030 • USA • www.dwdrums.com

AQUARIAN

JOE PORCARO

When I do clinics or give lessons young drummers often ask me, "Is the Tap Test™ for real?"

I tell them it certainly is for real. I helped develop it!

1. First of all, the **Tap Test™** confirms that the collar height is even all around the head. Tuning is fast and easy because I don't have to spend extra time compensating for an uneven head. This saves time, especially in the studio.

2. It also demonstrates that the heads are consistent. I get the same sound every time. It is the only way to test the drumhead before it goes on the drum.

3. The **Tap Test™** ensures that you will get the same character of sound from one tom tom to the next. With many heads each tom tom sounds different. When I am recording I need consistent tone from drum to drum ..... everytime!

4. Last but not least, **AQUARIAN** drumheads don't de-tune by slipping inside the hoop. I can record for hours without tweaking the heads. They stay in tune!

Is the Tap Test™ for real? It certainly is and I back that up with over 30 years of performing and recording experience.

Joe Porcaro

Joe Porcaro is a legendary studio percussionist, recording artist, author, educator and drumset performer.

"TAP TEST™"

Hold the drumhead by the hoop and tap it in the center with your finger, or better yet, a drumstick. It should have a musical tone and resonance.

AQUARIANACCESSORIES
1140 N. Tustin Ave., Anaheim, CA 92807
714-632-0230 ▪ Fax 714-632-3905
e-mail: aquarian@aquariandrumheads.com
All Rights Reserved

Making The Goodies

Among me products created at Rhythm Tech's New Rochelle facility are the latest additions to their line of shakers. Called CANZ, the shakers are literally made from everyday, household tin cans. CANZ are available in three "flavors" with corresponding colored labels: Light And Zesty Green, Smoky Blue, and Red Hot Salsa. Different fillings are used to create the different sounds. Since their introduction in January of this year, they've become a hot item—for visual as well as sonic reasons.

"Besides their varied musical sounds, CANZ are cute," says Rich. "They add a visual element to the performance that some of our other shakers don't."

On the other hand, Rhythm Tech's biggest-selling shaker is the Studio model, which is just a simple black tube. But there is more going on inside a Rhythm Tech shaker than meets the eye. Says Rich, "A problem with a lot of shakers is that instead of hitting cleanly from side to side, the filling tends to roll around from one surface to the other, creating a washy effect. When I designed our Studio shaker I was still doing studio work. Producers wanted something extremely tight and dry-sounding, and nobody was making a shaker to do that. So I designed our Studio shaker with vertical ridges on the inside of the tube. The ridges break up the movement of the filling and force it to go from one side of the shaker cleanly to the other."

Among the other products assembled at the New Rochelle facility are bar chimes. Says Rich, "My studio background leads me to figure what will be the most musically useful version of something. For that reason, we use solid bars as opposed to tubes. Bar chimes have a very glassy, crystalline sort of sound that I think works in most musical settings."

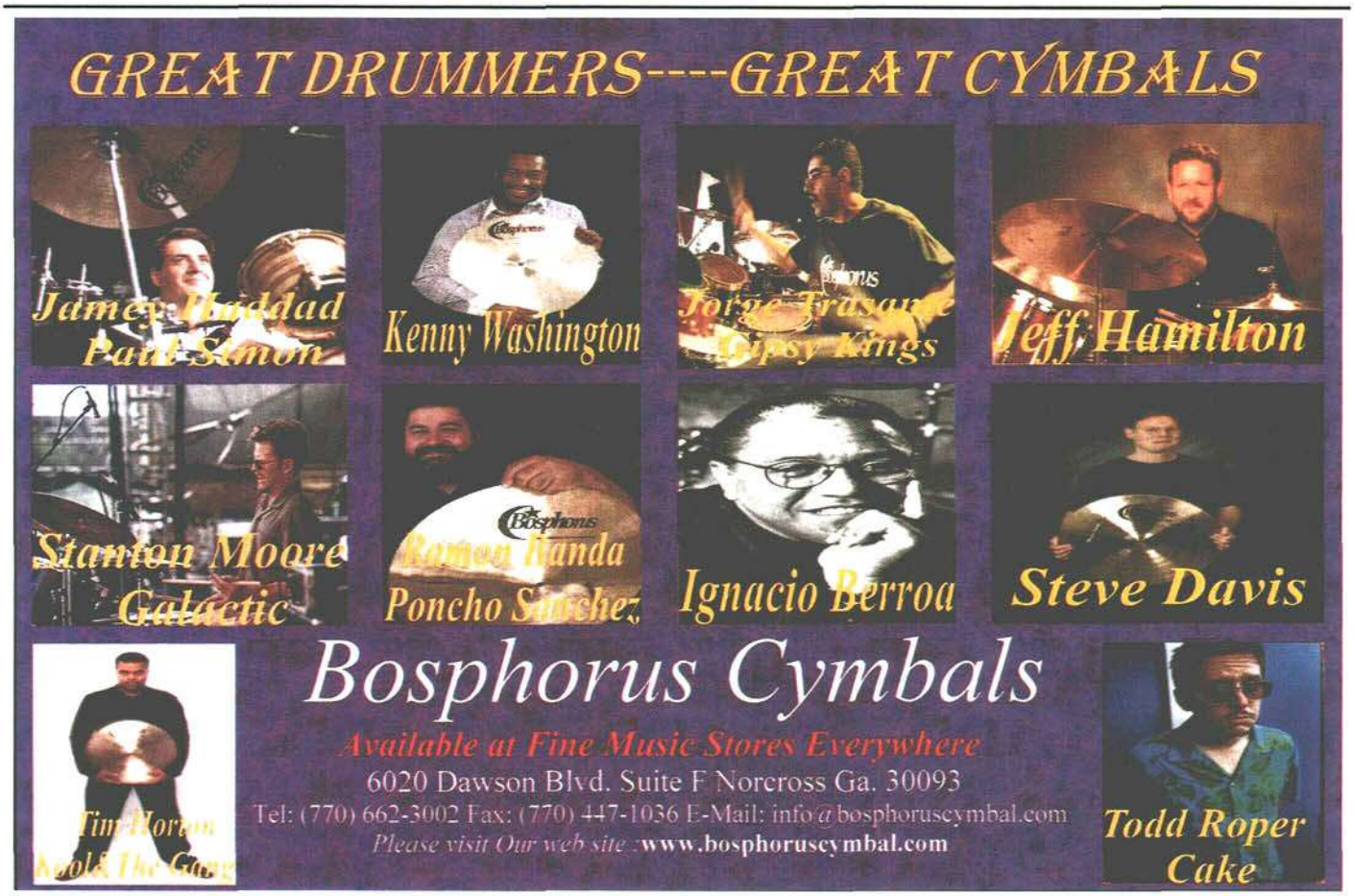
Plastic frames and metal jingles for Rhythm Tech's hand-held and DST tambourines are made out-of-house, but assembly is done at the New Rochelle facility. That process mainly involves putting the pins and jingles into the frames. "We make our pins specifically for this purpose," explains Rich. "They have a knurled top that bites into the frame. In turn, the plastic is designed to actually cover the top of the pins slightly. So it's almost impossible to get the pins out.

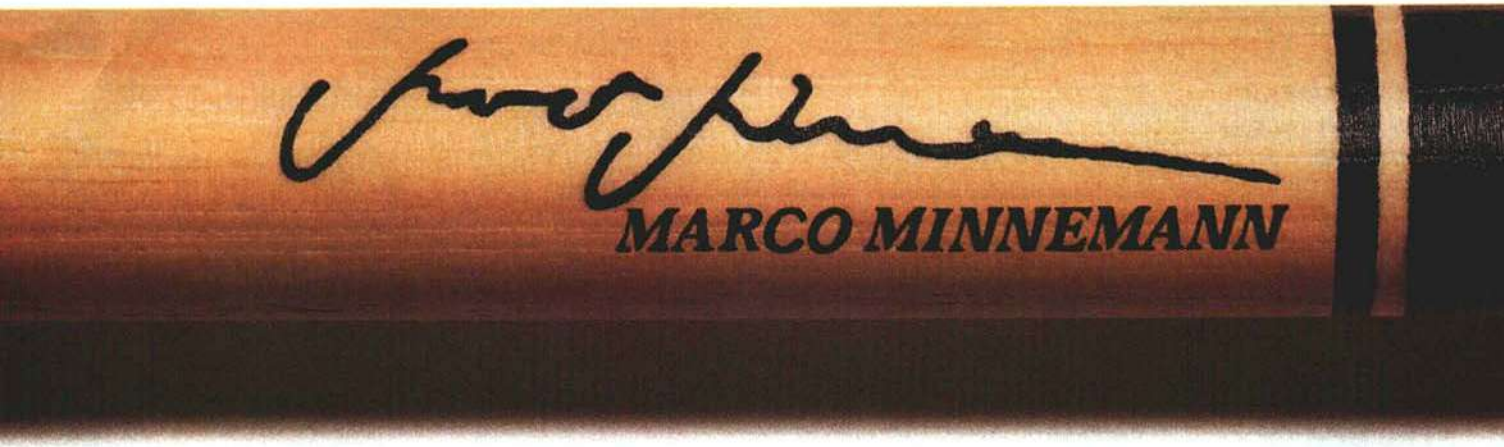
"Our brass and nickel jingles are made exclusively for us," Rich continues. "We designed the dies, and we specify the material. Over the years many people have asked me to sell them tambourine jingles, but we won't do that. Our jingles are part of our sound, and we're very protective of that."

Selling To The World

Although Rich prefers to manufacture Rhythm Tech's products at home, he is more than willing to sell them overseas. "Percussion is a world-wide activity," he says enthusiastically. "We couldn't survive if we only sold to America. At the moment, a large part of our business goes to Korea, Germany, Japan, Taiwan, and many other countries. Dealing globally and meeting people from all over the world is a fun part of our job."

How can an American manufacturer be so successful selling to the very countries in which a lot of percussion manufacturing is done? "'Made In USA' still means a lot to kids all over the world," says Rich. "Don't forget, it's still American rock 'n' roll. We're making instruments to play a music that was *invented* here."





Even a drumstick can benefit
from a little German engineering.

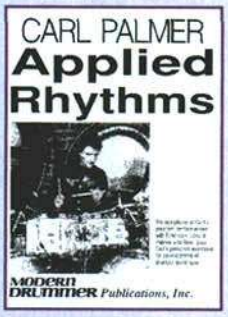
pro-mark

Autograph Series

www.promark-stix.com

© 2000 Pro-Mark Corporation. We use only non-endangered wood.

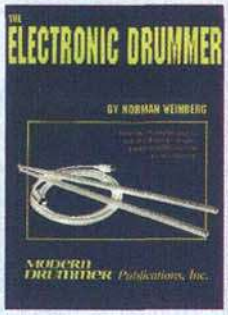
The Modern Drummer LIBRARY



Applied Rhythms

by Carl Palmer

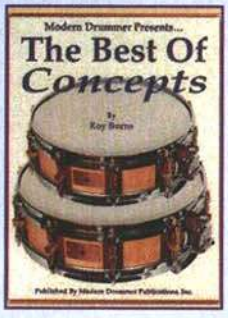
This book contains transcriptions of ten of Carl Palmer's most famous recordings, and also includes Carl's personal exercises for drumset technique.



The Electronic Drummer

by Norman Weinberg

From simple uses of electronics to complex setups, this book will tell you what you need to know in straight-forward, "user-friendly" language.



The Best Of Concepts

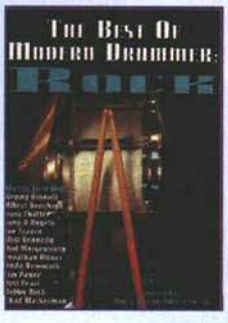
by Roy Burns

Practical, informative, and entertaining ideas on dozens of subjects that concern all drummers. Authored by one of *MD*'s most popular columnists.

Master Studies

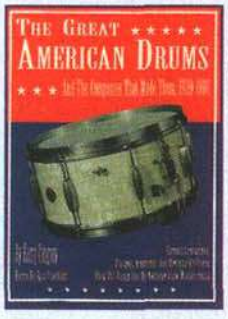
by Joe Morello

The book on hand development and drumstick control. *Master Studies* focuses on important aspects of drumming technique.



The Best Of MD: Rock

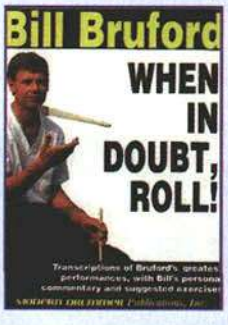
Everything from linear drumming, playing in odd time signatures, and double bass techniques to hot shuffle beats, effective fills, and Neil Peart's advice on creating a drum solo.



The Great American Drums

by Harry Cangany

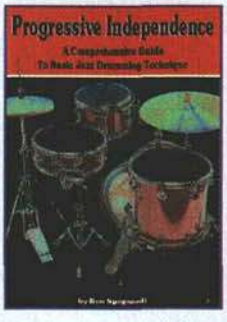
The history of American drum manufacturing. A valuable collector's reference source.



When In Doubt, Roll

by Bill Bruford

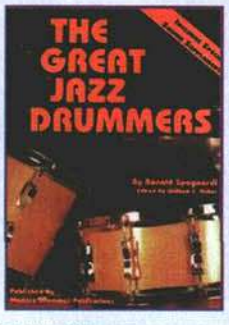
Transcriptions of 18 of Bruford's greatest recorded performances, his personal commentary about each piece, and Bill's exercises to develop facility, flexibility, and creativity at the drumset.



Progressive Independence

by Ron Spagnardi

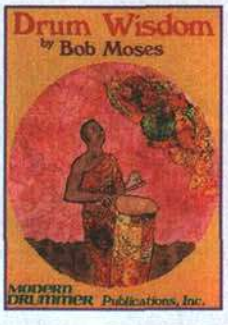
A systematic approach that improves your skills through a series of exercises that place snare drum, bass drum, and snare/bass drum combination rhythms against the jazz time pattern. A must for every serious student of drumming.



The Great Jazz Drummers

by Ron Spagnardi

A true collector's item, this text takes a look at nearly a century of drumming. Fascinating reading, including the stories of over 60 legendary drumming greats. Sound Supplement included.



Drum Wisdom

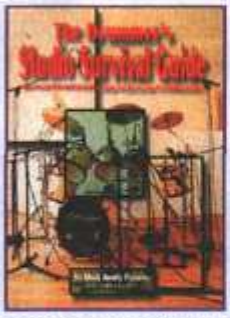
by Bob Moses

Here is a clear presentation of the unique and refreshing concepts of one of the most exceptional drummers of our time.

The New Breed

by Gary Chester

This is not just another drum book, but rather a system that will help you develop the skills needed to master today's studio requirements.



The Drummer's Studio Survival Guide

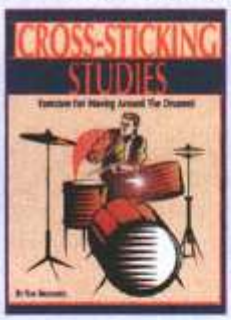
by Mark Parsons

The definitive book on recording drums, for the novice to professional drummer.

The Working Drummer

by Rick Van Horn

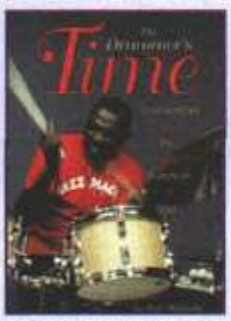
Everything the working clubdate drummer needs to know to succeed.



Cross-Sticking Studies

by Ron Spagnardi

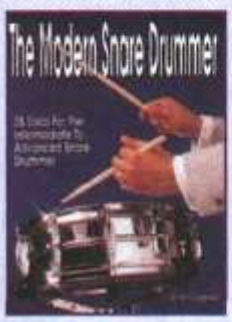
96 pages of dynamic cross-sticking combinations carefully designed to improve drumset facility, and add rhythmic interest and visual flair to solo playing. Recommended by Wertico, Aronoff, and Donati.



The Drummer's Time

by Rick Mattingly

A compilation of enlightening conversations with the great drummers of jazz, from Louie Bellson to Tony Williams.



The Modern Snare Drummer

by Ron Spagnardi

38 exciting solos for the intermediate to advanced snare drummer that challenge both reading and technical skills. Perfect for percussion majors and as audition and contest pieces.

Order Toll-Free

(800) 637-2852

M-F, 9AM–8PM
Sat, 9AM–2PM CST

Name (please print)

Address

City State Zip

Check Enclosed Charge: ❑Visa ❑MC ❑Discover ❑AmEx

Card # Exp Date

Signature

MAKE CHECK PAYABLE AND MAIL TO:
Music Dispatch
PO Box 13920
Milwaukee, WI 53213

• All checks or money orders payable in US funds only (no cash) •

Quantity	Book	Price	Total
	Applied Rhythms (06630365)	$8.95	
	The Best Of Concepts (06621766)	$9.95	
	The Best Of MD: Rock (06621759)	$9.95	
	When In Doubt, Roll (06630298)	$13.95	
	The Great Jazz Drummers (06621755)	$19.95	
	The Electronic Drummer (06631500)	$9.95	
	Master Studies (06631474)	$12.95	
	The Great American Drums (06620010)	$19.95	
	Progressive Independence (00330290)	$12.95	
	Drum Wisdom (06630510)	$7.95	
	The New Breed (06631619)	$9.95	
	Studio Survival Guide (00330257)	$12.95	
	The Working Drummer (00330264)	$14.95	
	Cross-Sticking Studies (00330377)	$12.95	
	The Drummer's Time (00330454)	$12.95	
	The Modern Snare Drummer (00330458)	$12.95	

SHIPPING AND HANDLING CHARGES (See box below)
Minnesota and Wisconsin residents add appropriate sales tax.
GRAND TOTAL

SHIPPING AND HANDLING
up to $25.99: add $4.50
$26.00 – $40.99: add $5.50
$41.00 and up: add $6.50

MOD13

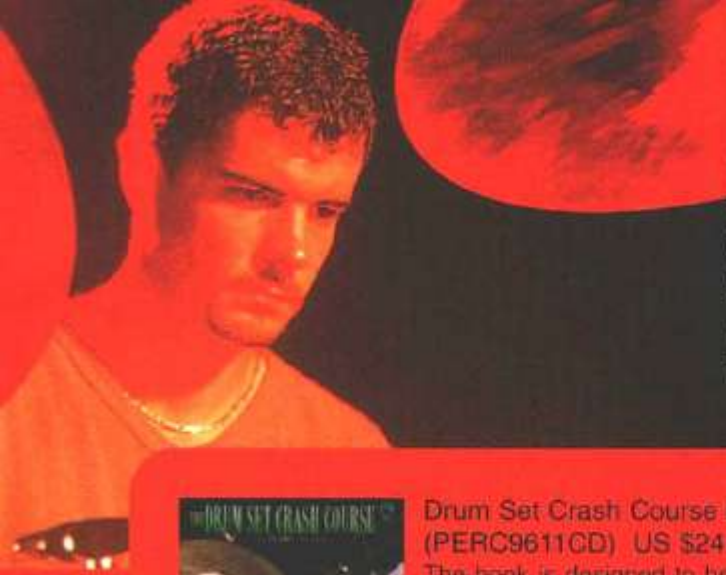
Rogers Holiday Series Drums

by Harry Cangany

In 1953, a major musical-instrument distributor called Grossman Music wanted to offer its own line of drums. So they bought a small New Jersey drum company called Joseph Rogers & Son from the founder's grandson. By the late 1950s Grossman really had the Rogers operation going. So they took their "new" products to a NAMM (National Association of Music Merchants) trade show to display them to retail music dealers. Owner Henry Grossman was there, along with legendary Rogers marketing manager Ben Strauss and ace inventor/designer Joe Thompson.

This team was greeted at one point by an energetic and brash young competitor. He took one look at a Rogers "Eagle-badge" snare drum, pronounced it "a toy," and left. The incident left quite an impression on Henry, Ben, and Joe.

The team went back to Ohio, completely focused on what they had to do. Their goal was simple: They were going to build the best drums that money could buy. If this month's featured kit is any example, I think they achieved that goal. It's a red sparkle Holiday set, circa 1965. It features a 22"



Russ Miller
The Drum Set Crash Course

Russ's *Drum Set Crash Course* is a complete curriculum for any novice to advanced player, or as reference material for any professional. The *Drum Set Crash Course*, made up of Drum Set Crash Course book and video and Transitions, is the most comprehensive drum-set learning tool available and is a must have for all students, teachers, professionals and enthusiasts.

The Drum Set Crash Course is:

Drum Set Crash Course Book
(PERC9611CD) US $24.95
The book is designed to be an encyclopedia of many drumming styles and covers the essential foundations and grooves that will prepare the drummer for a variety of musical situations encountered on the average professional gig.

new

Transitions
(0418B) US $19.95
Transitions is designed for performers of all levels. Every exercise has a corresponding play-along track from a live band recording to help you gain facility on your instrument while you play music to become a better musician. Each independence level has different styles of play-along tracks from Alternative Rock, to Blues, Funk and Hip Hop.

new

Drum Set Crash Course Video
(VH0508) US $29.95
In the video, Russ demonstrates everything from two-limb to advanced four-limb independence, as well as how to master more than 16 different styles of music. Each style is presented with basic grooves, variations, fills, solo development, mix of instruments on the drum kit, dynamic studies, and hints for playing each style more convincingly.

The Newest Books and Videos
from the Leading Artists and Educators in the Industry.

new

Horacio "El Negro" Hernandez
Conversations in Clave
(0444B) US $24.95
The ultimate technical study of 4-way Independence in Afro-Cuban rhythms.
Also available:
Modern Drummer Festival
(VH0357) US $14.95

new

Richie Gajate-Garcia
Play Congas Now
(0434B) US $19.95
All fundamentals are covered in this user-friendly approach to conga playing.

new

Gavin Harrison
Rhythmic Perspectives
(0425B) US $24.95
Continues the study of subdivisions, rhythmic modulation, rhythmic scales and beat displacement from the award-winning *Rhythmic Illusions*.

Zoro
The Commandments of R&B Drumming
The most comprehensive book and video series ever produced about the evolution of R&B drumming.

Book
(0110B)
US $24.95

Soul Era
(VH0480)
US $24.95

Funk Era
(VH0481)
US $24.95

Hip-Hop Era
(VH0482)
US $24.95

10 Stars
★★★★★★★★★★
...For players of all ages and all levels, these tapes are gold!!!
—Modern Drummer Publications

newly revised

Ed Thigpen
The Sound of Brushes
(EL03694CD)
US $24.95
A step-by-step guide that develops total mastery of the art of brush playing. Includes 2 CDs!

Also available:
Rhythmic Illusions
(EL9655CD)
US $24.95

Also available:
The Essence of Brushes
(VH0147)
US $24.95

WARNER BROS. PUBLICATIONS
THE LEADER IN PERCUSSION
Available at Fine Music Stores Everywhere!
Available from IMP in the U.K.
Or call **(800) 327-7643**, ext. 1637 for more information
www.warnerbrospublications.com

See us at Booth #1111 at PASIC.

bass drum, a 12" rack tom, two 16" floor toms, and a matching eight-lug Powertone snare drum.

Rogers didn't make their own shells. Originally, they used shells from Jasper Wood Products in Jasper, Indiana. These early drums featured black interiors and "Eagle" badges. Later, Rogers switched to shells made by Keller Wood Products of Manchester, New Hampshire. These featured grey interiors. (Occasionally, when Rogers needed shells of odd sizes, they purchased them from the Slingerland Drum Company.) An interesting story is that Ben Strauss talked Buddy Rich into using a 22" bass drum when Buddy endorsed Rogers drums, because the company couldn't get a 24" shell back then.

During the golden days of Rogers' existence—1964-1969—the drums were made with 5-ply shells fitted with 3-ply reinforcement hoops. Drums were available in several deep, intense "sparkles" that were really glitters, and some esoteric finishes like Mardi Gras, various onyxes, and a genuine "champagne" sparkle. These esoteric finishes aren't made any longer, which creates frustration for collectors and players trying to match Rogers drums.

Besides terrific shells, excellent edges, and nifty finishes, Rogers also offered the most advanced hardware designs of their time. The stands, the mounts, and the fully rotating Swiv-O-Matic holders simply caught all competitors napping. It was *years* before Slingerland got a ball & socket tom holder. Ludwig, Camco, and Gretsch used variations of the familiar shell-mount holder for even longer.

Rogers drums are *very* hot now. The wood-shell Dyna-Sonic is the highest-valued production snare drum from the 1960s. (A 5x14 in white marine pearl recently fetched $1,250.) Prices for toms and complete drumsets are likewise on a meteoric rise. A 14x14 Holiday floor tom might go for $450, while a 22"/13"/16" set could command $850 or more. In fact, a complete vintage Rogers kit with all drums and stands might fall in the same price category as several brand-new top-of-the-line kits. And deservedly so!

BEST Selection at the BEST Prices Anywhere Call Your Top Drum Agent at

1-800-540-4054

DRUMS IN THE WIND

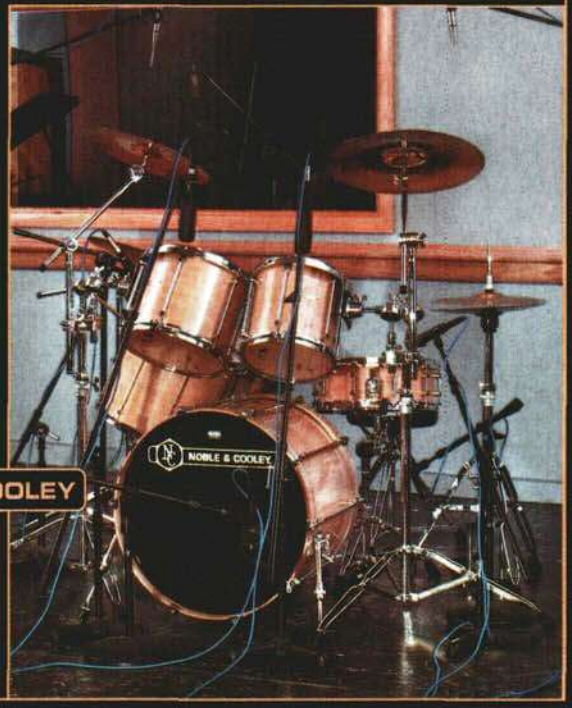
A Division of The Woodwind & Brasswind

and see why we won

BEST Single-store Dealer Percussion from Music & Sound Retailer

The Price says mid-line... The Drums say Noble & Cooley.

With our new "Studio Classics", Noble & Cooley enters the mid-line market for the first time, but we do it on our terms. These full drum kits are built from the exact same 100% North American Maple shells as our coveted CD Maples, and share many of the same design characteristics. A full complement of sturdy, double brace hardware rounds out the package. Mid-line has never been so... Noble & Cooley.



NOBLE & COOLEY

42 Water St.
Granville, MA 01034
(413) 357-6321

www.noblecooley.com

WUHAN®

Wuhan Cymbal Bag Set-Up Includes:

1•20" Med-Heavy Ride	$196.00 retail
1•16" Crash	$144.00 retail
1•14" Pr. Hi-Hats	$237.00 retail

Retail for this package is $577.00

Cannon Percussion Price ONLY $288.50!!

Save 50% & We Pay Shipping and Handling

Wuhan, the most exciting new sound in cast cymbals, AND at special introductory prices.

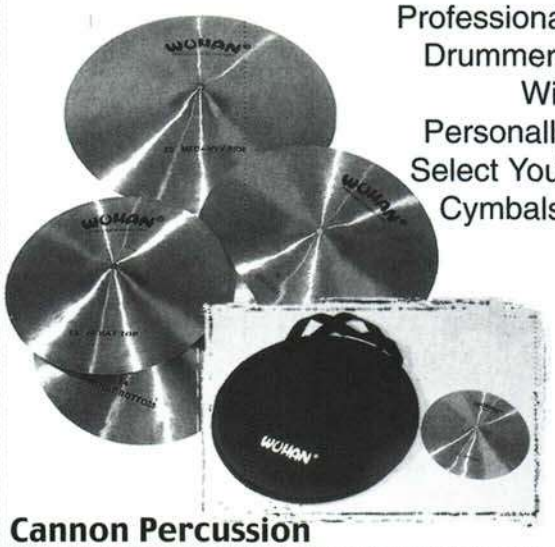
Our 20" Med-Heavy Ride gives you perfect stick definition, minimal build and crystal clear bell. The 16" Crash in one word "explosive". The 14" Hi-Hats have excellent chick, superior projection.

Order Direct Today!
1-800-282-0110
or see your local dealer for this great offer

Cat# WUMLX 50

Beware of imitations Wuhan® is a registered trademark owned by Universal Percussion, Inc. There is only one authentic Wuhan brand – distinguishable by the stylized lettering above.

Ask About Our 1-Year Cymbal Breakage Guarantee!



One Of Our Professional Drummers Will Personally Select Your Cymbals.

Cannon Percussion

Send me my 4 Wuhan cymbals at 50% off plus my *FREE* Wuhan Cymbal Bag and 12" Splash.

Name:_____

Address:_____

City:_____ State:_____ Zip:_____

☐ Check Credit Card_____ Exp. Date_____

Card No._____

☐ Money Order Signature_____
Required

☐ Send #WUMLX50 $288.50* Plus my Free Wuhan Bag and 12" Splash.

Mail To: Cannon Percussion, 1431 Heck Road Columbiana, OH 44408
or Fax to: 1-800-979-DRUM or email at: univperc@aol.com

Offer limited to US residents only. Please allow 4-6 weeks for delivery. Only one Wuhan cymbal bag per address. Ohio residents enclose $304.37 (includes 5.5% sales tax)*. Do NOT send cash. While supplies last. Defective cymbals returned prepaid with copy of purchase receipt. Photo copy of order form acceptable.

N.P.I./MD Summer Drum Extravaganza

The 2000 Nashville Percussion Institute/Modern Drummer Summer Drum Extravaganza (whew!) took place on Saturday, July 22 in the Mitchell Barnett Theater at N.P.I. As usual, the event featured a roster of outstanding artists presented in an intimate setting that promoted audience interaction.

The daylong event kicked off with a roundtable discussion featuring a genuinely historic panel of R&B drummers. Representing the cream of 1960s funk were legendary James Brown drummers Clyde "The Funky Drummer" Stubblefield and John "Jabo" Starks. The classic Motown sound was personified by Richard "Pistol" Allen. From the 1970s and '80s were Charles Collins (The Jacksons, The O'Jays, Teddy Pendergrass, Lou Rawls, and a host of others) and Ed Greene (Barry White, The Four Tops, Hall & Oates, Diana Ross, and more). Covering the late '80s and the '90s was R&B drummer/historian Zoro (New Edition, Bobby Brown, Lenny Kravitz). And bringing the panel full circle was current James Brown drummer Eric Hargrove. In addition, the valuable perspective of a top R&B bass player was added by Bob Babbitt, whose playing has been heard on tracks by Stevie Wonder, Gladys Knight & The Pips, The Temptations, The Spinners, Smokey Robinson & The Miracles, and hundreds of other artists.

Moderated by *Modern Drummer* senior editor Rick Van Horn, the discussion touched on the history of R&B and funk drumming, the nature of funk itself, studio tracking from the 1960s to today, and a variety of other topics. The audience was enthralled by the panel's combination of wisdom, experience, and humor.

At the conclusion of the discussion, Clyde and Jabo capped the roundtable with a drumset duet. The two legends offered a practical demonstration of the feel, soul, and musicality that go into funk drumming.

The musicality continued when Zoro took the stage, along with Nashville studio percussionist Tom Roady and innovative drumset artist Johnny Rabb. Working together as a trio in a totally unrehearsed performance, Zoro, Tom, and Johnny grooved, soloed, and inspired each other. The result was magical, and the audience rose to its feet in appreciation.

Jazz drummer Jeff Hamilton took things in a new direction. Working totally unmiked, he gave a clinic performance that underscored the value of dynamics and the use of a drumkit's full palette of sounds. Brush technique, stick grip, drumkit setups, and original approaches to creating drum parts were all elements of Jeff's program. Articulate and knowledgeable, Jeff left the audience extremely appreciative for the lesson they had been given.

The day's festivities concluded with a stunning performance by drummer/percussionist Alex Acuna. Alex brought the audience to a hushed silence as he began by playing with a pair of

Members of the R&8 drummers roundtable. Standing, from left: Charles Collins, John "Jabo" Starks, Zoro, Clyde Stubblefield, and Bob Babbitt. Seated, from left: Eric Hargrove and Ed Greene.

R&B roundtable panelist and classic Motown drummer Richard "Pistol" Allen is flanked by N.P.I.'s Tommy Giampietro (left) and Boo McAfee.

Jabo and Clyde laying down the funk.

More From The MD Book Division

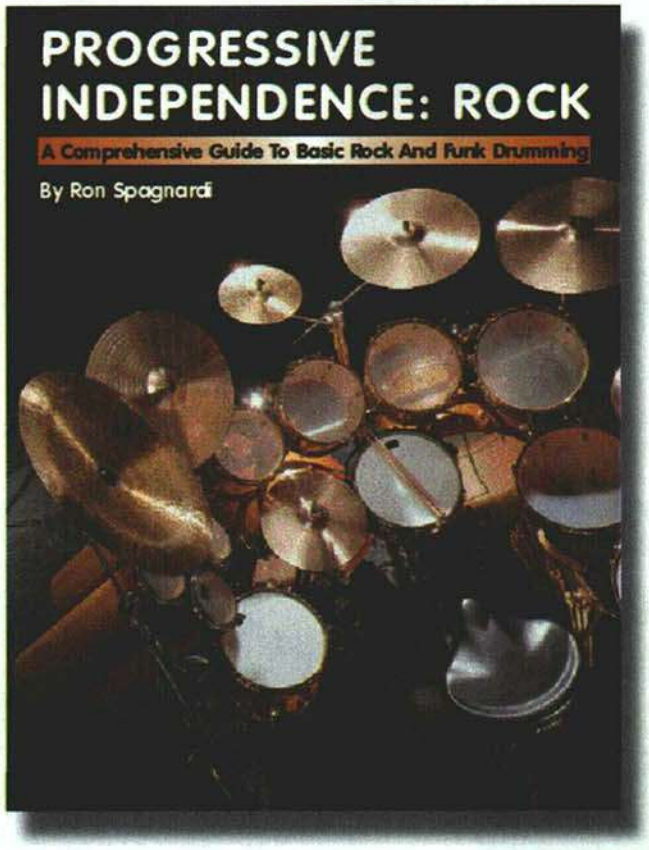
PROGRESSIVE INDEPENDENCE: ROCK

A Comprehensive Guide To Basic Rock And Funk Drumming

By MD Editor Ron Spagnardi

This 163-page text has been designed to help drummers gain an advanced level of hand and foot independence in the rock and funk drumming idiom.

Learn to play *any* snare and bass drum rhythm combined with a selection of varied cymbal and hi-hat foot patterns and achieve complete 4-way independence. Order your copy today!



Name (please print)

Address

City State Zip

❑ Payment Enclosed ❑ Visa ❑ MC ❑ Discover ❑ AmEx

Card# Exp Date

Signature

Make check payable and mail to:
Music Dispatch
PO Box 13920
Milwaukee, WI 53213

Quantity	Book	Price	Total
	Progressive Independence: Rock (HL06620049)	$14.95	
	SHIPPING AND HANDLING CHARGES (See box below)		
	Minnesota and Wisconsin residents add appropriate sales tax. TAX		
	GRAND TOTAL		

SHIPPING AND HANDLING
up to $25.99: add $4.50
$26.00 – $40.99: add $5.50
$41.00 and up: add $6.50

• All checks or money orders payable in US funds only (no cash) •

MOD17

mini-maracas. Then his hands literally flew on the cajon (a simple wooden box that Alex manages to make sound like an entire percussion ensemble). From there he moved to timbales, the drumset, and congas. Along with giving a virtuoso performance on each instrument, Alex added his sense of humor, his personal dedication to music, and his humanity. The audience responded with a rousing and lengthy ovation.

The Summer Drum Extravaganza is coordinated by N.P.I. directors Boo McAfee, Ginny Armstrong, and Tommy Giampietro. Along with co-sponsor Modern Drummer Publications, this year's corporate sponsors included Audix Mic's, Bosphorus Cymbals, Drum Workshop, Evans, johnnyraBB, Mapex, Meinl, Regal Tip, Remo, Sabian, Toca, Vic Firth, Yamaha, and Zildjian.

Groove, taste, and musicality were the order of the day when Zoro (left), Tom Roady (center), and Johnny Rabb (right) performed as a trio.

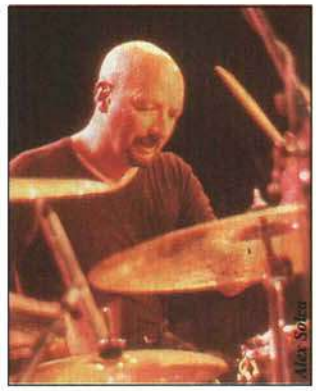
The techniques and musical aspects of jazz were ably represented by Jeff Hamilton.

QUICK BEATS: STEVE SMITH
(JOURNEY, VITAL INFORMATION)

What are some of your favorite recorded grooves?
Billy Higgins on "The Sidewinder" (Lee Morgan), John "Jabo" Starks on "The Payback" (James Brown), Mitch Mitchell on "Fire" (Jimi Hendrix), Greg Errico on "Everyday People" (Sly & The Family Stone), and Mike Clark on "Actual Proof" (Herbie Hancock & The Headhunters).

Which recordings of yours best represent your playing?
For pop-rock, Journey's *Escape.* For hard rock, Tony MacAlpine's *Edge Of Insanity.* For soul jazz, Vital Information's *Where We Come From* and *Show 'Em Where You Live.* For jazz-rock fusion, Victor Wooten and Scott Henderson's *VTT2.* And for straight-ahead jazz, *Steve Smith And Buddy's Buddies Featuring Buddy Rich Alumni Steve Marcus, Andy Fusco, Lee Musiker, And Anthony Jackson.*

What records and/or books did you study when you first started playing?



Books: George Lawrence Stone's *Stick Control,* Charles Wilcoxon's *Swinging The Rudiments,* Ted Reed's *Syncopation,* Jim Chapin's *Independence For The Modern Drummer,* and Anthony Cirone's *Portraits In Rhythm.* Records: all Buddy Rich, as well as Hendrix, Cream, and Led Zeppelin.

What's the best advice you've received from any of your drum teachers?
"Focus on playing time, and make it swing."—Peter Erskine, 1973.

Alex Acuna brings his special brand of percussive intensity to anything he touches—even if it's a wooden box!

DRUM KICKS

My Grandson, the "drummer of doom," is visiting for a few days.

QUICK BEATS: DON BREWER

(GRAND FUNK RAILROAD/BOB SEGER)

What *are* some of your favorite recorded grooves?
Mitch Mitchell on "Manic Depression" (Jimi Hendrix) and Ginger Baker on "White Room" (Cream).

What are some of your favorite Grand Funk recordings that best represent you as a drummer?
I'm proud of our albums *E Pluribus Funk, We're An American Band, Grand Funk Live,* and *Good Singin' Good Playin'.*

Who were some of your influences when you first started playing?
Buddy Rich, Dino Danelli, Mitch Mitchell, and Ginger Baker.

Who inspires you now?
Dennis Chambers.

What ride cymbal are you using currently?
Either a Sabian 22" AA medium ride or a 21" AA medium heavy ride.

TRIBES
BOULDER COLORADO
Custom Kits
"Straight from the Maker"
www.tribesdrums.com
303.402.0122

the drum pad
Chicagoland's Pro Drum Shop
48 W. Palatine Road
Palatine, IL 60067
888-523-1158

T DRUM
WWW.TRIGGERHEAD.COM
T+41 (0)1 7422600 F+41 (0)1 7422601

THE DRUM CENTER OF LEXINGTON
YOUR CYMBAL CONNECTION!
-Talk to A Pro
-Get Expert Advice
-Unbeatable Prices!
-Fast Delivery
Your First Cymbals or Adding to Your Collection
Call for Toll-Free number 606-276-1827
431 Southland Dr., Lexington, KY 40503

EMMite™ drumsticks
Phone: (519) 836-2542
FAX: (519) 821-9983
www.emmitedrumsticks.com

JOE MORELLO
NOW ACCEPTING A LIMITED NUMBER OF PRIVATE STUDENTS IN THE NEW YORK AREA. CALL FOR EVALUATION.
(201) 487-4445 10-12 A.M., 7-10 P.M.
Joe Morello Productions
P.O. Box 1972
Fort Lee, NJ 07024

Zoro
(Lenny Kravitz & Bobby Brown)
Now accepting students in the Los Angeles area.
Learn from the master of groove!
818-998-67677
Email: z@zorothedrummer.com
Web Site: www.zorothedrummer.com

GEAR! GREAT DEALS!
TAMA
GUARANTEED LOWEST PRICES ON
TAMA, Starclassic, Zildjian, Sabian
Gibraltar, Paiste, LP, Sticks, Heads
Mics, Accessories, and lots more!
We'll beat ANY confirmed price!
781-829-0111
www.mattsmusic.com

New Tribal Drum Kit!
800·655·DRUM
TAOS DRUMS

Visit Us Online At
www.moderndrummer.com

Taking The Stage

Festivals, Upcoming Drum Clinics, Concerts, and Events

Ignacio Berroa
10/26 — Kennedy Center, Washington, DC.
10/27-28 — Hampton Arts Center, Hampton, VA. For all shows contact Janet Williamson, (323) 663-4447.

CMJ Music Marathon 2000
10/19-22 — Exhibit. Music business topics on radio promotion, artist management, digital downloading, Webcasting, film soundtracks, and more. Night-time performances by more than a thousand bands in fifty of New York's greatest venues. New York Hilton and Towers, New York City. For more information and registration, contact CMJ events department, (877) 633-7848 or email marathon@cmj.com.

Angel Omar Frette
10/23 — Multi-percussionist, concert with the Buenos Aires Philharmonic, Buenos Aires, Argentina. Contact: 5411 4863 2527.
10/25 — Concert, La Plata, Buenos Aires, Argentina. Contact: 5411 4863 2527.

Evelyn Glennie
10/20-22 — Concert with the Kansas City Symphony Orchestra, Kansas City. KS.
10/26 — Recital, Cedar Falls, IA.
10/28-29 — Concerto with the Wichita Symphony Orchestra, Wichita, KS.

Steve Houghton
11/15 — PASIC 2000, Dallas, TX.
12/19 — Midwest Band and Orchestra, Chicago, IL.

Journees De La Percussion
11/2-4 — Festival, artists include Evelyn Glennie, Neil Grover, Billy Cobham, Luis Conte, Bob Harsen, Dom Famularo, John Bergamo, Giovanni Hidalgo, and many more. France Festival, Paris, France. Contact 33 (0) 1 40 53 99 49.

Keeney Brothers Music/Drumset Show & Shine
11/10-12— Third annual show, free clinics with special guest, Pearl Forum drumset giveaway, door prizes, factory reps from Tama, Pearl, and Mapex. All private sets welcome to enter, awards given for best vintage, jazz, rock, largest, most unique, and all-around sets. Moscow, ID. For more information contact Dale Keeney, (208) 882-1751, or keeneybros&keeneybros.com

Marco Minnemann
11/15 — Hermes Music, San Antonio, TX.
11/18 — PASIC 2000, Dallas, TX.
11/19— AJ Percussion, Tampa, FL.
11/21— Resurrection Drums, Hallendale, FL. For more information contact (887) 88-MEINL.

Montreal Drum Festival 2000
11/2-4 —Nathaniel Townsley & Band, Zoro, Richie "Gajate" Garcia, Gregg Bissonette, Tommy Igoe, Robbie Ameen & Friends, Alex Acuna, Simon Phillips, Tommy Aldridge, Matt Frenette, Johnny Rabb, Will Kennedy, Planet X featuring Virgil Donati, Derek Sherinian, and Tony MacAlpine, Maureen Brown Band, and Yamaha's "Rising Star" Showcase. Pierre-Mercure Hall, Downtown Montreal, Canada. For more information and tickets, (450)928-1726.

NEXUS
1/5-7 — Multi-percussion ensemble, three performances with the Boston Symphony Orchestra, Symphony Hall, Boston, MA. Contact: (617) 266-4192.

Odunde Fest 2000
11/24-26 — Festival presented by Adefua African Drum & Dance, Rainier Beach Performing Arts Center, Seattle, WA.

PASIC 2000
11/15-18 — Drumset artists performing: Alex Acuna, Ignacio Berroa, Gregg Bissonette, Ndugu Chancier, Sheila E, Sonny Emory, Horacio Hernandez, Steve Houghton, Will Kennedy, Marco Minnemann, Ed Soph, Fredy Studer, Chester Thompson, Dan Wojciechowski, Zoro, and more. Contact (580) 353-1455 or www.pas.org.

Percussion From OZ
10/21 — Workshops, competitions, and performances. University of Melbourne, Melbourne, Australia. Contact Amy Valent, tel: 61 407 659 070, fax: 61 (0) 39866 19.

Talujon
10/22 — Percussion Quartet, master class, University of Nebraska, Omaha, NE. Contact Tomm Roland, (402) 554-3446.
10/28 — Carnegie Hall Neighborhood Series, Clason's Branch Library, 1215 Morrison Ave., Bronx, NY. Admission is free.

Glen Velez
12/2 — Performance with friends, Windrise, Meamora.

VATER PERCUSSION USA
GOOD WOOD . . . perfected

FLAM TRAP
Pacific - Collarlock
Drums - Hardware - Accessories
and much more
www.flamtrap.com 1-800-660-5060

VL VINTAGE LOGOS
Logos for Kick Drums
Shield Style Logos • Drum Company Logos • Speciality Logos • Drum Heads
BG BWS DLE GG KS GRS M RK GK
www.vintagelogos.com FREE CATALOG 513-351-0075

Chuck Levin's
WASHINGTON MUSIC CENTER
11151 Veirs Mill Road, Wheaton, MD 20902-2597
"Everything in Music"
(301)946-8808 • Fax: (301)933-4438 • www.wmcworld.com
Proud supplier of MEINL percussion MEINL USA L.C

TRICK™
ALUMINUM SHELL DRUMS
www.trickdrums.com
(847) 519-9911

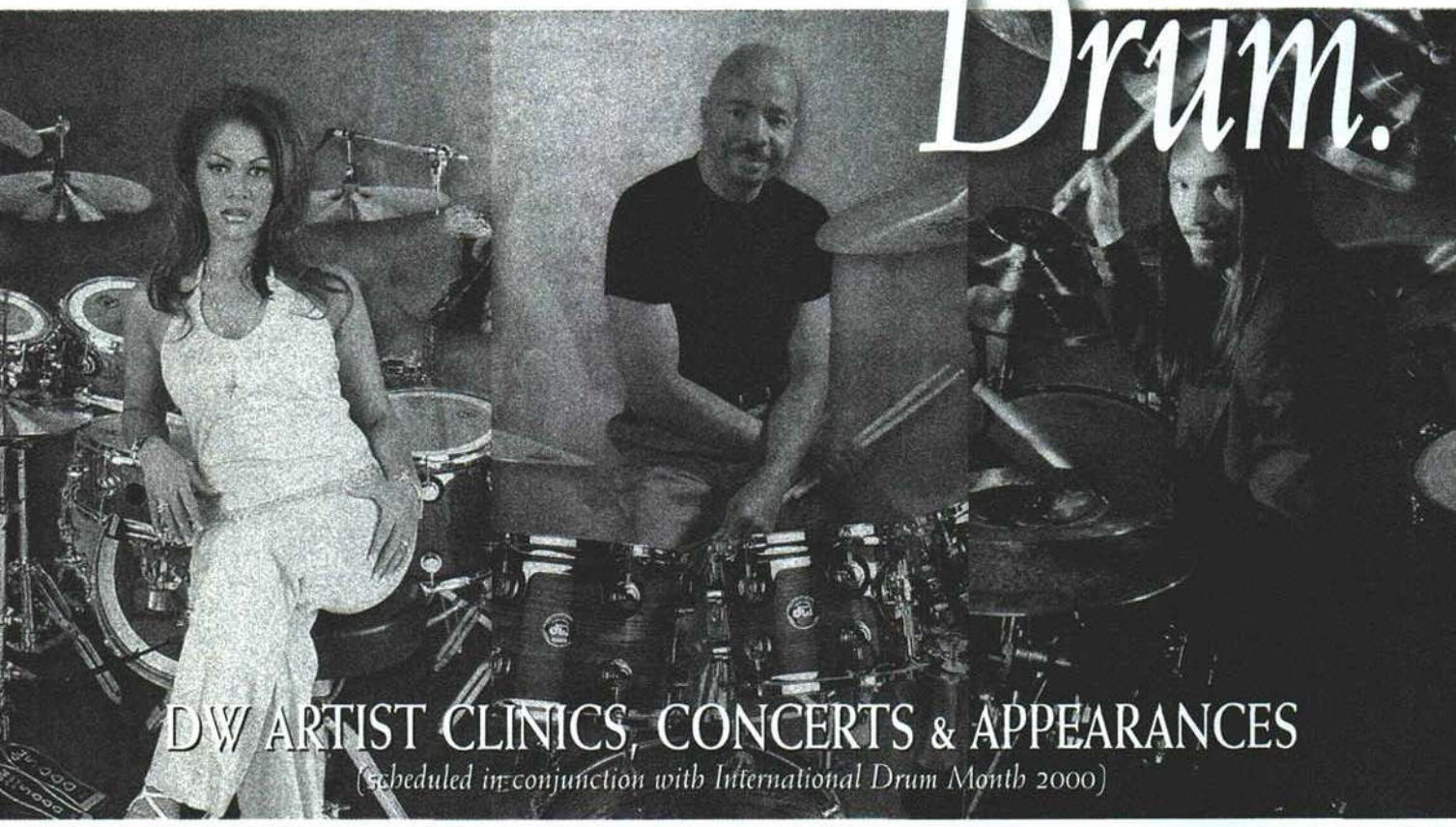
MEMPHIS DRUM SHOP
888•276•2331 www.memphisdrumshop.com

DOUG TANN'S DRUM STUFF
"The Forgotten Foot"... A study for the left or non-leading foot covering left foot clave' and other useful ostinato's. Just added a new section on left foot cascara. *Modern Drummer* says "a wake-up call for the left foot"... encourages a stronger, more active and musical hi-hat" (Robin Tollenson)
"Multi-Level Linear Drumming"... Doug's latest book... a limb by limb system starting with one limb ostinato's and progressing up to complete 4 way multi ostinato drumming. $20.00
"Doug Tann Live in Concert" (VHS Video).... Doug in concert with a dynamic vocalist and big band. $20.00
For a FREE masterclass worksheet and ordering info on any of the above merchandise send some e-mail to:
Dougtann@yahoo.com/www.dougtann.com

AMERICAN PERCUSSION INSTRUMENTS
*The **Lap drum** invented by Ken Lovelett, one of the most innovative clay hand drums to come about in a long time*
Dumbeks
Shakers
Palm drums
Thumb drums
Belli drums
Phone & Fax (845)688-5299
PO Box 254, Mt. Tremper NY 12457
http://www.americanpercussion.com

Drum Perfect .com
Groove Guide
DIGITAL TEMPO TACHOMETER
• Develops perfect timing on rolls and fills
• Computer accuracy and speed
• Fully adjustable to all styles
includes: Dynamo Trigger with Easy Mount and mount for universal clamp
"The best system for playing perfect tempo every song"
For Details on the Groove Guide and other Drum Perfect products
www.DrumPerfect.com • (888) 372-3786

DRUM WORKSHOP CELEBRATES INTERNATIONAL DRUM MONTH 2000



DW ARTIST CLINICS, CONCERTS & APPEARANCES

(scheduled in conjunction with International Drum Month 2000)

TERRY BOZZIO

11/6 • Guitar Center • Seattle, WA
11/8 • Guitar Center • Beaverton, OR
11/13 • Guitar Center • Las Vegas, NV
11/14 • Guitar Center • Cucamonga, CA
11/15 • Guitar Center • San Marcos, CA
11/16 • Guitar Center • South Bay, CA

SHEILA E.

11/13 • Guitar Center • Houston, TX
11/14 • Hermes • San Antonio, TX
11/15 • MARS • Dallas, TX

STEVE SMITH* with VITAL INFORMATION

10/27 • MARS • Orlando, FL
10/28 • MARS • Atlanta, GA
10/30 • MARS • Richmond, VA
11/2 • MARS • Baltimore, MD
11/18 • MARS • Boston, MA

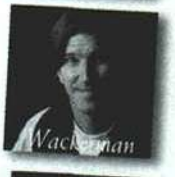
CHESTER THOMPSON and ZORO

11/6 • RIT Drums • Grand Rapids, MI
11/7 • Carl's Music • Lexington, KY
11/8 • Richmond Music • Richmond, VA
11/9 • Audio Light & Musical • Norfolk, VA
11/11 • MMI • Birmingham, AL
11/13 • Henri's Music • Appleton, WI
11/14 • Fork's Drum Closet • Memphis, TN

TERRY BOZZIO and CHAD WACKERMAN

12/3 • Rupp's Drums • Denver, CO
12/5 • American Music • Ventura, CA
12/6 • Drum Circuit • San Luis Obispo, CA

See your authorized DW dealer for information on these and other exciting IDM activities!



P.A.S.I.C.

November 15-18 • Dallas, Texas
Gregg Bissonette*
Sheila E.
Chester Thompson
Dan Wojciechowski
Zoro

MONTREAL DRUM FEST

November 10-12 • Montreal, Quebec
Richie "Gajate" Garcia
Tommy Igoe
Johnny Rabb
Zoro

DRUM DAY L.A.™

December 9 • Los Angeles, California
Tommy Lee & Stephen Perkins
Sheila E.
Terry Bozzio & Chad Wackerman
Guitar Center Drum-Off Finals
plus special guests

*shown above (from left to right): Sheila E., Chester Thompson and Terry Bozzio • schedule subject to artist availability • *DW Pedal Artist*

Drum Workshop, Inc. • 3450 Lunar Court • Oxnard, CA 93030 • USA • dwdrums.com

MD'S 2000 INDEX UPDATE

INTRODUCTION

In our continuing effort to maximize the value of *Modern Drummer* as a reference tool, we're pleased to offer this 2000 *Index Update.* The listings presented here are a guide to virtually all of the biographical, educational, or special-interest information presented in *Modern Drummer* in the past year. Information presented in issues dated 1986 or earlier is indexed in *MD's Ten-Year Index* (which was included in the December 1986 issue). Year-end indexes have been a feature of each December issue since 1987.

The format for the index varies according to the information being presented. For example, the names on the *Artist Reference List* are presented alphabetically, followed by coded information showing where any information pertaining to each person named might be found. This allows you to look up your favorite drummer and immediately see where anything *MD* published about that drummer in 2000 may be located. You'll also see whether that drummer has written any columns for *MD,* and if so, in which departments you should look them up.

Unless otherwise noted in their headings, column departments are indexed alphabetically by the author's last name. Notable exceptions are *Artist On Track, Drum Soloist,* and *Rock Charts,* which are indexed by the artists' names. That format has also been applied to reviews in the *Critique* department, which has been expanded and moved entirely from this printed index to MD's Web site.

Product reviews are listed alphabetically by manufacturer or product name in the *Product Review/Information Columns* section. In this way, you can quickly find out what our reviewers thought of any particular piece of equipment simply by looking up the item by name. Information contained in press releases that appeared in the *New And Notable* department is also presented in this section.

It is our hope that the manner in which we have organized our *Index Update* will make it easy to use, so that you can have quick and easy access to the wealth of information presented in *MD's* pages over the past year.

KEY TO SYMBOLS USED THROUGHOUT THE INDEX

The parenthetical abbreviations indicate where information on (or authored by) a given artist may be found. (In the case of the *Product Review Columns,* the abbreviations indicate where information on a given product may be found.) With the exception of (F), all abbreviations refer to column or department titles.

(A) = Ask A Pro
(CON) = Concepts
(ER) = Electronic Review
(F) = Major Feature Interview
(FP) = From The Past
(IH) = Industry Happenings
(IM) = In Memoriam
(IS) = In The Studio
(JDW) = Jazz Drummers' Workshop
(NN) = New And Notable
(OTM) = On The Move
(P) = Portraits
(PCU) = Product Close-Up
(PT) = Percussion Today
(RJ) = Rock 'N' Jazz Clinic
(SDS) = Show Drummers' Seminar
(U) = Update
(UC) = Up & Coming

2000 ARTIST REFERENCE LIST

A

ADAIR, Daniel (OTM) Jan.
AIRTO (F) June
AL 3 (U) Dec.
ALIAS, Don (U) July
ALLARAKHA, Ustad (IM) July
ALEXANDER, Steve (A) June
AMICO, Vinnie (U) Dec.
ANDERSON, Jimmy (OTM) Dec.
ASHBAUGH, Billy (F) ("Top Pop Drummers") June
AXEN, Martina (U) Jan.

B

BADAMI, Chris (OTM) March
BALLARD, Jeff (F) July
BARR, Andrew (F) ("The Jam-Band Scene: Drumming On The Edge") Dec.
BAYERS, Eddie (A) July
BEARD, Frank (U) June
BELLEROSE, Jay (F) Apr.
BEWER, Kirk (OTM) Nov.
BISSONETTE, Gregg (A) Jan.
BITTNER, Jason (OTM) Nov.
BJORK, Brant (U) Sep.
BLAINE, Hal (F) Oct.
BLUE MAN GROUP (PT) Sep.
BOBO, Eric (U) Nov.
BRASINGTON, Marty (OTM) Jan.
BREWER, Don (F) ("MD Festival Weekend 2000") Oct.
BROWN, George "Dude" (IH) May
BRUFORD, Bill (A) May, (A) Sep.
BRYANT, Sam (U) May
BRYANT, William "Bubba" (F) ("Top Pop Drummers") June
BUCKNER, Dave (U) Dec.

C

CAHILL, Michael (OTM) Aug.
CAREY, Danny (A) Aug.
CARR, Jimmy (OTM) March
CARTELLONE, Michael (U) Oct.
CHAMBERLIN, Jimmy (F) Aug. (cover)
CHAMBERS, Dennis (F) Jan. (cover)
CINTRON, Derek (OTM) Sep.
CLARK, Eddie (OTM) Aug.
CLARK, James (OTM) July
COLAIUTA, Vinnie (F) ("MD Festival Weekend 2000") Oct., (A) Dec.
COLLIER, Deen (OTM) Dec.
COMESS, Aaron (U) May
CONTINO, Carmelo (OTM) Dec.
CONWAY, Billy (U) Nov.
COOMER, Ken (U) Apr.
COX, Mike (F) Apr.
CROSS, Matthew (U) Jan.
CUNNINGHAM, Abe (F) Sep.

D

D'ANGELO, Mike (F) ("MD Festival Weekend 2000") Oct., (OTM) Oct.
DeGRASSO, Jimmy (F) March
DEUPREE, Jerome (U) Nov.
DICKINSON, Cody (U) Dec.
DILLON, Jerome (U) March
DOG, Lou (U) Nov.
DOUCETTE, Paul (P) Dec.
DROOTIN, Buzzy (IH) Oct.

E

ERSKINE, Peter (A) March
EULINBURG, Stefanie (F) Dec.

F

FAGENSON, Tony (U) Dec.
FAMULARO, Dom (P) Nov.
FERRELL, Rob (OTM) May
FISHMAN, Jon (F) Oct. (cover)
FOWLKES, Jeff (U) July

G

GANNAWAY, Ron (U) Apr.
GARCIA, Richie "Gajate" (F) Sep.
GARIBALDI, David (U) March
GILLIS, Steven (U) March
GLASS, Daniel (U) Apr.

GLENN, Devon (U) Aug.
GLENNIE, Evelyn (F) May
GOLDSMITH, William (U) Nov.
GRAVES, Milford (F) March
GURTU, Trilok (U) Feb.
GUTTRIDGE, Brace (U) Oct.

H

HAKIM, Omar (F) May (cover), (A) Jan., (A) Aug.
HAMBRIDGE, Tom (U) Oct.
HAMMET, Marvin (F) ("Top Pop Drummers") June
HAMPDEN, Ivan (F) ("Top Pop Drummers") June
HANSON, Zac (UC) Aug.
HARTSHORN, Ethan (OTM) Feb.
HAWKINS, Taylor (F) March (cover)
HAYWARD, Richie (U) Dec.
HEMINGWAY, Gerry (P) Sep.
HERNANDEZ, Horacio "El Negro" (F) ("MD Festival Weekend 2000") Oct.
HERRERA, Raymond (A) Feb.
HUTCHINSON, Greg (F) Feb.

J

JACKSON, Milt (IM) March
JIMBO, Akira (F) June (cover), (F) ("MD Festival Weekend 2000") Oct., (A) Dec.
JOHNSON, Bashiri (F) Aug.
JOHNSON, Mark (U) Apr.
JONES, Hilary (F) ("MD Festival Weekend 2000") Oct.
JORDISON, Joey (U) Aug.
JOYCE, Mike (U) Oct.

K

KALB, Eric (F) ("The Jam-Band Scene: Drumming On The Edge") Dec.
KATCHE, Manu (F) Apr., (A) March
KELLEY, Brian (OTM) May
KELLY, Johnny (U) Jan.
KELLY, Lee (OTM) Apr.
KELTNER, Jim (F) Sep. (cover), (A) Oct.
KENNEDY, Will (F) Dec. (cover)
KIRKPATRICK, Ted (U) Aug.
KRETZ, Eric (IS) Feb.
KRUPA, Gene (FP) Sep.

L

LAURENCIN, Wilson (U) May
LAWSON, Ricky (U) July
LEIGHTON, Elaine (FP) March
LEIM, Paul (F) ("MD Festival Weekend 2000") Oct., (A) Nov.
LEWIS, Mel (FP) July
LIEBEZEIT, Jaki (U) Jan.
LIPPMAN, Pete (OTM) Apr.
LOMBARDO, Dave (F) ("MD Festival Weekend 2000") Oct.

M

MALONEY, Samantha (U) Nov.
MANTIA, Brian "Brain" (U) March
MARTIN, Billy (U) Sep.
MASTELOTTO, Pat (U) Nov.
MATTHEWS. Herman (A) Feb.
MAUCERI, Mark (OTM) June
McCLAIN, Dave (F) Feb.
McCLEAN, Carter (OTM) June
McKINNON, Russ (A) June
MEDEIROS, Tony (F) ("MD Festival Weekend 2000") Oct., (OTM) Oct.
MILLER, Al (IH) June
MILLER, Russ (A) Nov.
MOORE, Ryan (U) Feb.
MOORE, Stanton (F) Aug.
MORGENSTEIN, Rod (F) Aug. [author: RJ]
MULLER, Chris (OTM) March

N

NANCE, Todd (U) May
NUSSBAUM, Adam (A) Oct.

O

ORTIZ, Domingo (U) May
OTTO, John (F) Nov. (cover)

P

PAICE, Ian (A) Apr., (A) Dec.
PARKER, Chris (SDS) May
PELTON, Shawn (F) May
PENNIE, Chris (UC) July
PERKINS, Tommy (U) July
PERRY, Doane (U) Feb.
PETERSON, Ralph (U) March
PETERSON, Uwe (OTM) Sep.
PETRILLO, Pat (U) Feb.
PFEIFFER, Darrin (U) Sep.
PORTNOY, Mike (F) Aug., (A) July
PUENTE, Tito (F) Nov., (IH) Sep.

Q

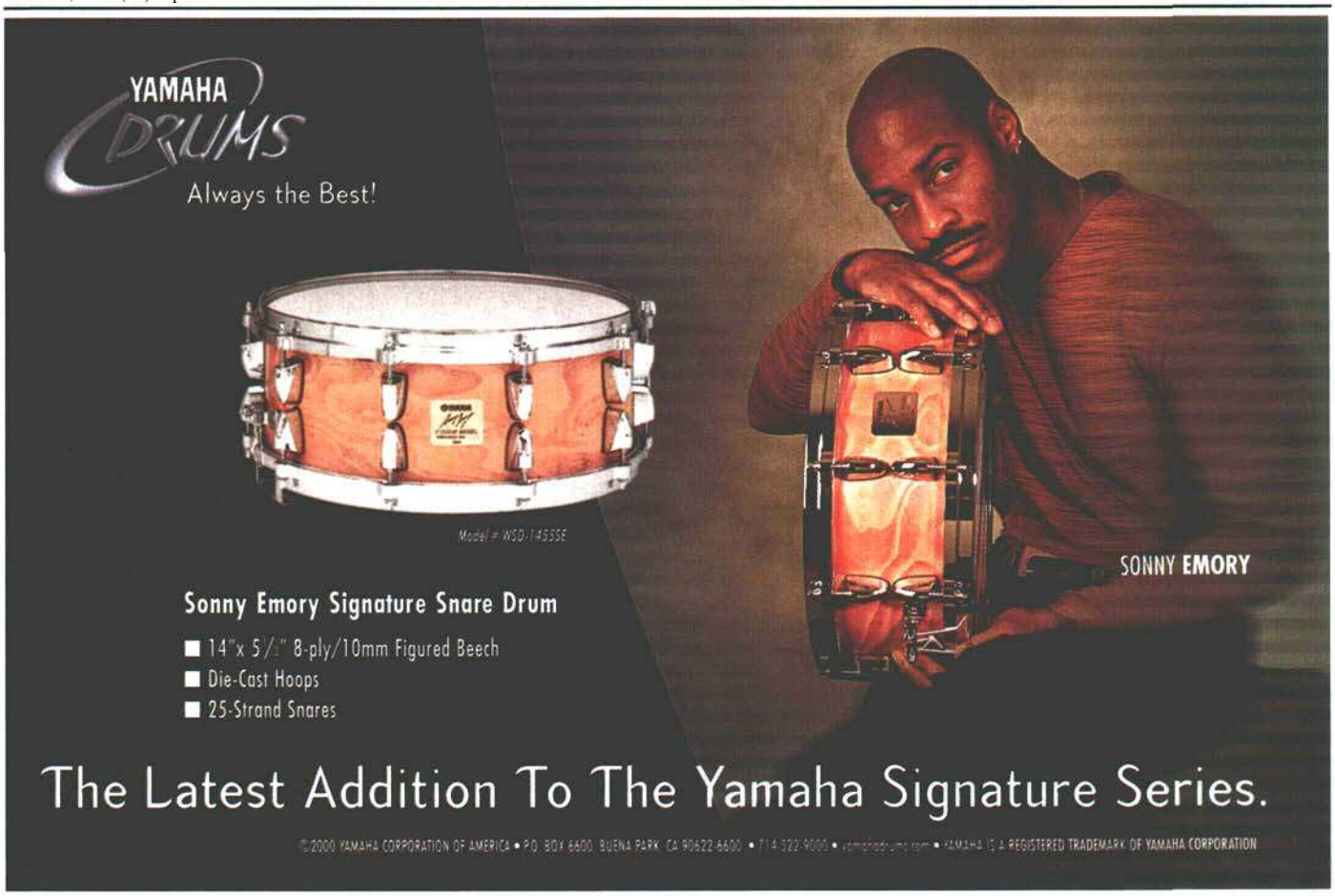
QUINONES, Marc (F) ("MD Festival Weekend 2000") Oct.

R

RANELLI, Jack (OTM) Aug.
RAY, Bill (OTM) Jan.
REINA, Frank (OTM) Nov.
REYES, Danny (U) July
RICHARDS, Aled (U) Aug.
RICHARDSON, Mark (U) Feb.
RIEFLIN, Bill (F) Feb.
RILEY, John (A) Sep. [author: JDW]
ROACH, Max (A) May
ROSENBLATT, Joel (U) June
ROWLAND, Mike (OTM) Sep.
ROYSTER, Tony Jr. (F) Jan. (cover), (A) Nov.
RUDD, Phil (U) Sep.
RUSSO, Joe (F) ("The Jam-Band Scene: Drumming On The Edge") Dec.

S

SANFORD, Fred (IH) July
SCHAFFER, William (IH) May
SCHULMAN, Mark (F) ("Top Pop Drummers") June
SCHWARTZ, Jon (U) Aug.
SCOTT, Yonrico (U) Feb.
SERIO, Ken (OTM) June
SINGER, Eric (A) Apr.
SIPPLE, Mike (U) May
SLUTSKY, Mark (U) Apr.
SMITH, Barry "Frosty" (U) June
SMITH, Jesse (OTM) Feb.



SMITH, Scott (OTM) July
SMITH, Steve (IS) Sep., (A) Sep. [author: RJ]
STEVENSON, Bill (U) June
STREET BEATS (F) ("MD Festival Weekend 2000") Oct.

T

TAGGART, Jeremy (A) July
TAYLOR, Chad (U) Jan.
TAYLOR, Thad (OTM) July
THAL, Jeff (OTM) May
"The Jam-Band Scene: Drumming On The Edge" (Barr, Kalb, Russo, Travis, Trucks) (F) Dec.
"Top Pop Drummers" (Ashbaugh, Bryant, Hammet, Hampden, Schulman) (F) June
TORPEY, Pat (U) Oct.
TORRES, Tico (U) Nov.
TOSONI, Ralph (OTM) Feb.
TOWNSLEY, Nathaniel (UC) March
TRAVIS, Michael (F) ("The Jam-Band Scene: Drumming On The Edge") Dec.
TRIPPENSEE, Mark (OTM) Apr.
TRUCKS, Butch (F) ("The Jam-Band Scene: Drumming On The Edge") Dec.
TSVETKOV, Dmitri (U) June

V

VASCONCELOS, Nana (F) July
VEALEY, R.J. (IH) May
VELEZ, Glen (F) Apr.
VILLANUEVA, Daniel (PT) Apr.

W

WALKER, Matt (U) Sep.
WARD, Billy (F) ("MD Festival Weekend 2000") Oct. [author: CON]
WATTS, Charlie (F) Sep. (cover)
WATTS, Jeff "Tain" (F) ("MD Festival Weekend 2000") Oct.
WECKL, Dave (A) Feb., (A) Aug.
WERTICO, Paul (IS) Oct.
WHITE, Alan (A) Jan.
WILKINSON, Kevin (IH) Feb.

XYZ

ZONDER, Mark (A) June

MISCELLANEOUS FEATURES

Equipment Features
"Drumkits To Dream Of—Feb.
"MD's 2000 Product Extravaganza"—July
"MD's Electronic Percussion Supplement"—May
"MD's Gear Of The Year Awards"—Dec.

Historical Features
"The Most Influential Drummers Of The Twentieth Century"—Jan.
"The Way We Were"—Jan.
"Where Are They Now?"—Jan.

Instructional Features
"The Top 50 Drum Grooves"—Jan.
"The Future Of Jazz Drumming"—Jan.

Manufacturer/"Inside..."Features
"Inside Universal Percussion"—March
"Sonor In China"—Nov.

Poll Results
"MD's 2000 Readers Poll Results"—July

INDUSTRY EVENT REPORTS

"1999 DCI World Championship Results"—(IH) Jan.
"A Surprise Party For Louie"—(IH) Apr.
"Attack Drumfest '99"—(IH) Feb.
"Birmingham Drumfest 1999"—(IH) Apr.
"Drums And Sounds 2000"—(IH) Oct.
"Frankfurt Music Fair 2000 (NN)—Sep.
"Highlights Of Summer NAMM 2000"—(NN) Dec.
"Jemcrack Drumming Jamboree"—(IH) Nov.
"KoSA International Workshop"—(IH) Jan.
"Montreal Drum Fest '99"—(IH) Apr.
"MD Festival Weekend 2000" (F)—Oct.
"N.P.I./MD Summer Drum Extravaganza—(IH) Dec.
"PASIC '99 In Review"—(IH) March

COLUMNS

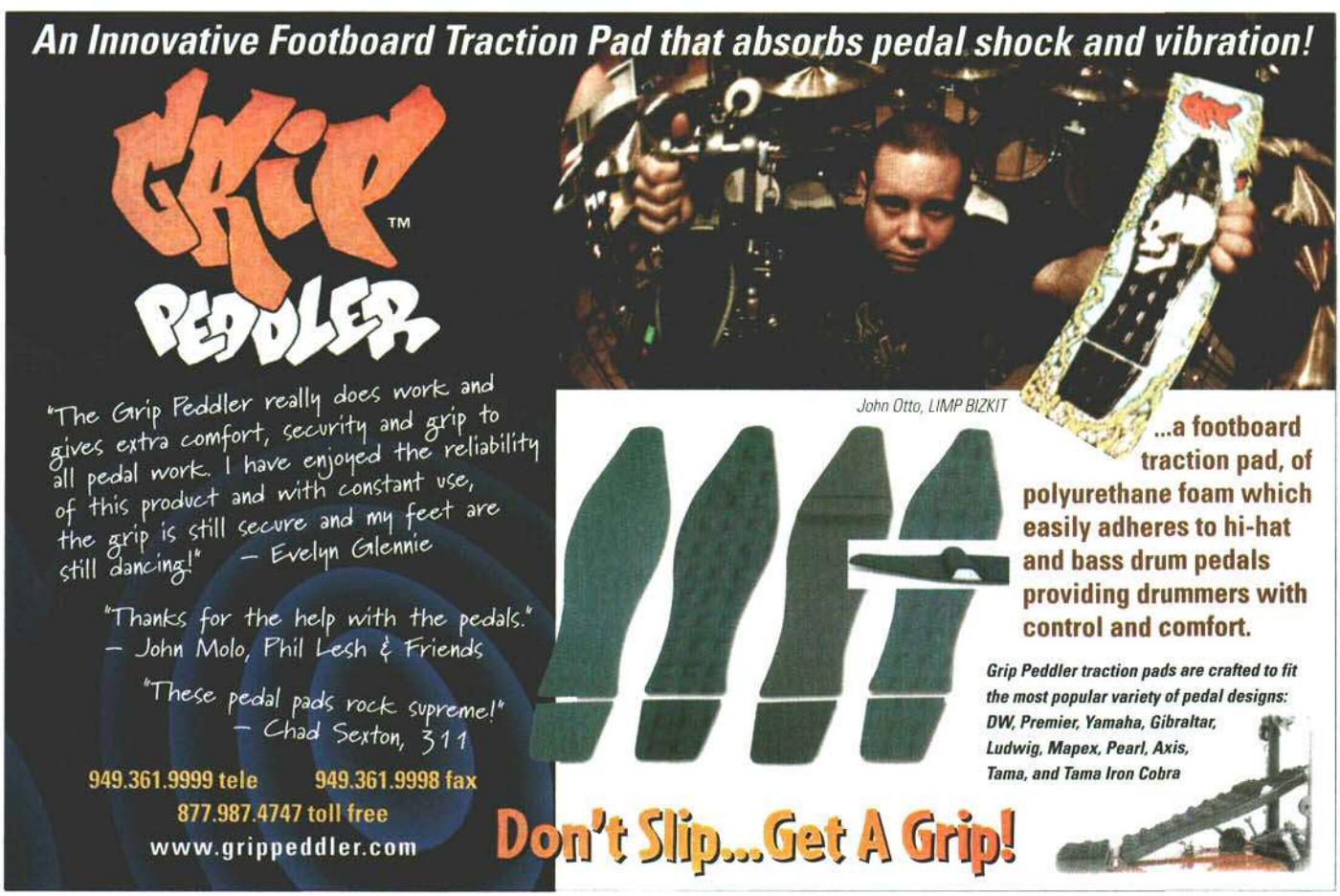
A Different View
Amendola, Billy, "Jack Douglas"—Jan.
Flans, Robyn, "Kevin Eubanks"—Apr.
Haid, Mike, "Michael Brecker"—June
Wechtler, Eric, "Dianne Reeves"—May

An Editor's Overview
Budofsky, Adam, "A New, Cool Me In NYC"—Feb., "Your Chains Shall Set You Free"—July, "Neighbors!"—Dec.
Miller, William F., "An Encyclopedia For Double Bass"—Apr., "Undiscovered Drummers Discovered!"—Sep., "Drumming In The Real World"—Nov.
Spagnardi, Ron, "A New Millenium"—Jan. "On Time"—June,
Van Horn, Rick, "There Are No Dumb Questions"—May, "Special Thanks"—Oct.
Watson, Rich, "Gear Addiction"—March, "Do Touch That Dial"—Aug.

Artist On Track
(Listed by artist, not by author)
Blackwell, Ed—Nov.
Gurtu, Trilok—Aug.
White, Lenny—Apr.

Basics
Carter, Rodger, "Getting Through Auditions"—July
De Simone, Mike, "Learning To Play Jazz, Part 1"—May, "Learning To Play Jazz, Part 2"—June
Van Horn, Rick, "Pedal Technique And Seat Height"—Sep.

Collectors' Corner
Cangany, Harry, "Rogers Holiday Eagle Badge Snare"—Apr., "Ludwig Super Classic Snare"—July,



"Leedy Black Elite Snare"—Oct.,
"Rogers Holiday Series Drums"—Dec.

Concepts
De Simone, Mike, "A Successful Career: Bringing Something Special To The Table"—Aug.
Heftier, Ron, "Focused Drumming: The Central Element"—Oct.
Howland, Hal, "A Matter Of Taste"—May
Sharp, James, "Practice: A Different Perspective"—July
Ward, Billy, "Drums Are Musical Instruments"—Nov., "How Do You Get Gigs?"—Dec.

Critique
Note: This department will soon be indexed on *MD's* Web site. Recordings will be indexed by the name of the drummer or percussionist, rather than by the artist or group. Readers who do not have access to the site may inquire about Critique items by mail or phone directly to *Modern Drummer*.

Driver's Seat
Spagnardi, Ron, "Interpreting The Big Band Chart"—March

Drum Soloist
(Listed by artist, not transcriber)
Blakey, Art, "Arabia"—Nov.
Carey, Danny, "Forty Six & 2"—Sep.
Colaiuta, Vinnie, "Seven Days"—July
Manne, Shelly: "On Green Dolphin Street"—Jan.

Electronic Review
Bonar, Ted, "Create Your Own Drum Charts!: Notation Software For Drummers"—March

First Person
Cianci, Bob, "Rhode Island Will Never Seem The Same"—Sep.
Rieck, Dean, "Confessions Of A Rotten Drummer"—June
Wynn, Dony, "Ride The Wild Surf'—Nov.

From The Past
Cangany, Harry, "Putting It Together: How The Drumset Came To Be"—Jan.

Impressions
Micallef, Ken, "Brian Blade"—Aug.

Inside
Van Horn, Rick, "Rhythm Tech: In The Business Of New"—Dec.
Watson, Rich, "Percussion Institute Of Technology"—Feb.

Inside Track
Wittet, T. Brace, "Peter Erskine"—Jan., "Bill Stewart"—March, "Terry Bozzio"—May, "Roy Haynes"—July, "Josh Freese"—Sep., "Chad Wackerman"—Nov.

In The Studio
Parsons, Mark, "The History Of Recording Drums"—Jan., "Pro Tools: What's It All About? "—Nov.

Jazz Drummers' Workshop
Riley, John, "The Fast Face Lift"—March, "Time Matters: Tips To Strengthen Your Groove"—June, "Elvin Jones Style & Analysis, Part 1: Comping"—Sep., "Elvin Jones Style & Analysis, Part 2: Soloing"—Dec.

Latin Symposium
Berroa, Ignacio, "Groovin' In Clave"—Dec.
Leytham, Rob, "Creating A Vocabulary, Part 1: The Mozambique And Rolls"—Nov.
Tann, Doug, "Developing Left-Foot Cascara"—Aug.

Percussion Today
McTaggart, Mark, "Can Drum Corps Help Your Drumset Playing?"—Aug.
Salloum, Trevor, "All About Cowbells: In The Afro-Cuban Tradition"—Oct.
Weiss, Lauren Vogel, "Drum Corps Meets Drumset: DCI Drumset Champion Daniel Villanueva"—Apr., "DCI Snare Drum Champion Ercan Erhan"—July

Reflections
Flans, Robyn, "Yes's Alan White On..."—March, "Simon Phillips On..."—June, "Peter Erskine On..."—July, "Pantera's Vinnie Paul On..."—Oct., "Letterman's Anton Fig On..."—Nov., "Jeff Hamilton On..."—Dec.

Rock Charts
(Listed by artist, not by transcriber)
Colaiuta, Vinnie, "Keep It Greasy" "—Oct.
Portnoy, Mike, "Take The Time"—Aug.

Rock 'N' Jazz Clinic
Bonar, Ted and Ed Breckenfeld, "The Third Hand' Concept: Using Your Bass Drum To Spice Up Fills"—July, "The Third Hand' Concept, Part 2: Using Your Bass Drum To Spice Up Fills"—Sep., "The Third Hand' Concept, Part 3: Spicing Up Triplet Fills"—Sep.
Breckenfeld, Ed, "The Rolling-Triplet Shuffle"—Dec.
Busby, Neil, "Linear Starting Points: Simple Patterns That Build To Complex Grooves"—June
Entress, Lome, "Improving Your Time, Part 1"—March, "Simultaneity: Precision Makes You Groove Better"—Apr., "Reach And Rebound: How The Physics Of The Drumset Affect Your Time"—May
Morgenstein, Rod, "Platypus Tracks: Jamming With The Lowest Form Of Mammalian Life"—Aug.
Smith, Steve, "Step By Step: Time-Phrasing Tips"—Nov.
Vogel, Ken, "Rock-To-Shuffle Modulation"—Jan.

Rock Perspectives
Coxon, Robert, "Playing Simple Fills"—Nov.
Rondinelli, Bobby and Michael Lauren, "Building Your Double Bass Chops"—May, "Building Your Double Bass Chops, Part 2: Triplet Grooves And Fills"—June, "Building Your Double Bass Chops, Part 3: 32nd Notes And Linear Cross-Rhythms"—July
Tolleson, Robin, "Drum 'N' Bass: The New Frontier?"—Jan.
Zoro, "Developing The Funky Hi-Hat, Part 1"—Feb., "Developing The Funky Hi-Hat, Part 2"—Apr.

Rudimental Symposium
Breckenfeld, Ed and Ted Bonar, "The Six-Stroke Roll: A Drumset Favorite"—Apr.
Doboe, Chet, "Exploring The Swiss Army Triplet, Part 1"—May, "Exploring The Swiss Army Triplet, Part 2"—June, "The Flam Accent Chain"—Sep.

Shop Talk
Edwards, Chris, "Painting Your Drums"—March
Ostrander, Chap, "Creating Your Own Mini Bass Drum"—Oct.
Parsons, Mark, "Internal Miking: The Inside Scoop"—Apr.

Show Drummers' Seminar
Gittinger, Jason S., "Amusement Park Drumming"—Nov.
Van Horn, Rick, "Drumming At Foxwoods"—June

Strictly Technique
Dyer, Joshua, "The 'Double Pivot' Technique: Play Four Or More Notes With One Foot!"—Feb.
Morello, Joe, "Control Studies For The Single And Double Stroke"—Apr., "Ostinato Studies"—Aug., "Super Control: Finger Pressure Is Key"—Oct.

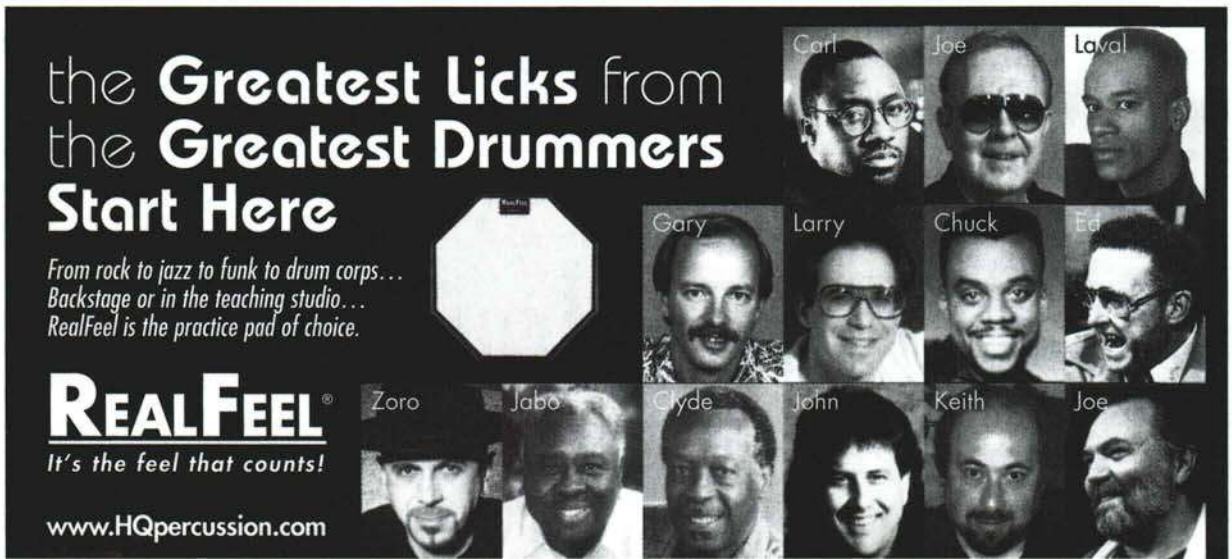
Taking Care Of Business
McNally, Mark F., "Keeping More Of Your Money: Tax Breaks And Financial Planning For Drummers"—Apr.
Schwartz, Harriet L., "Buying And Selling Used Gear"—March
Tolleson, Robin, "Jae Sinnett On Music And Marketing"—May

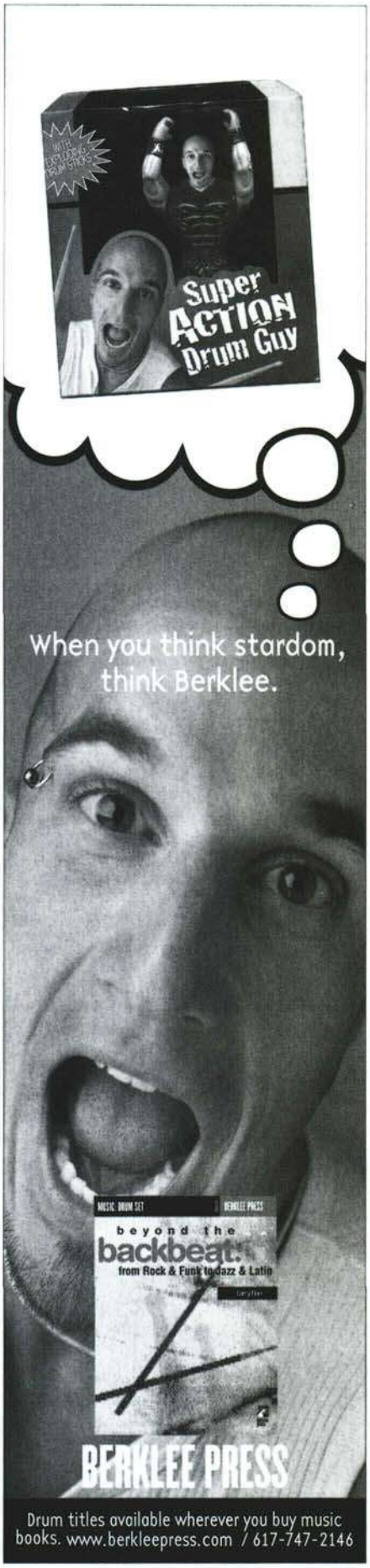
Teachers' Forum
Coxon, Robert: "Drum Clinics: The Positive And Negative Aspects"—July
Thomas, Tommy, "Making Money At The School Level"—Oct.

The Jobbing Drummer
D'Angelo, Paul, "The Checklist"—Nov.
Hendrickson, Phillip J., "The Keys And The Throttle: Driving Your Band From The Drum Throne"—March
Kennedy, Larry, "Dealing With Small Bandstands"—June

The Musical Drummer
Bonar, Ted, "The Benefits Of Songwriting"—March, "Rehearsal Tips"—July, "Dynamics: The Underused Musical Tool"—Sep., "Musical Diversity: Understanding Style Similarities Is Key"—Dec.

Product Review/Information Columns
(Listed alphabetically by manufacturer or product name)
Aquarian Projector Marching Tom Heads (NN)—March, Full Force Bass Drum Heads (NN)—Oct.
Arbiter Flats (PCU)—Nov.
Audio Technica KitPak Drum Microphones (PCU)—March
Audix Percussion Microphone Packages (NN)—March,

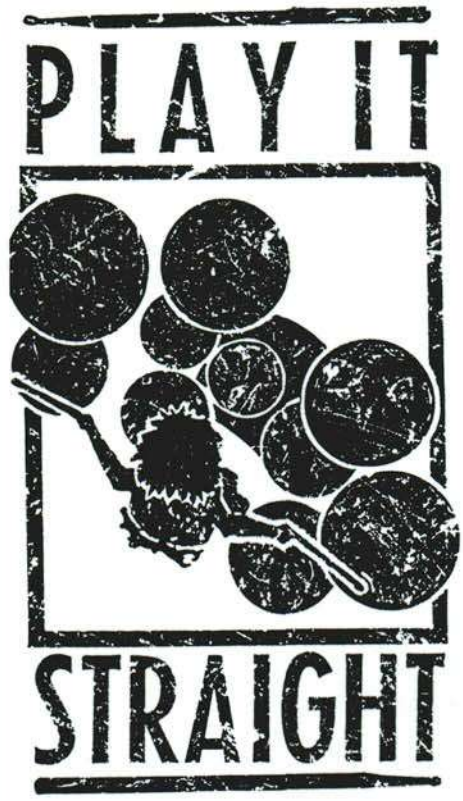




DP3 Mic' Package and CX-111 Microphone (PCU)—July
Axis Percussion Longboards Pedal Footboard (NN)—March,
Longboards Double Pedal and Sonic Hammer Beaters (PCU)—Aug.
Ayotte Professional Maple Series Drums (NN)—Oct.
Bear Percussion Drumheads (PCU)—March
Boom Theory Bop Deluxe Kit (ER)—Feb.,
Acoustic Drumset (PCU)—July
Bosphorus Sizzle Rides (NN)—Feb.,
Masters Series Cymbals (NN)—March,
Hammer Series Cymbals (PCU)—Aug.
Cadeson Royal Custom Chinese Water Color Snare Drum (PCU)—March
Cakewalk *Scare Writer* and *Overture 2* Music-Notation Software (ER)—March
Canopus Zelkova Snare Drums (PCU)—Sep.
Career Management For The Creative Person (book) (NN)—June
Chris Brady & Craftsmen Exotic Desert Timber Drums (NN)—March,
Solid-Shell Snare Drums (PCU)—June
Coda Music Technology *Printmusicf, Finale Allegro,* and *Finale 98* Music-Notation Software (ER)—March
Creative Recording II: Microphones, Acoustics, Soundproofing & Monitoring (book) (NN)—June
Ddrum Red Shot Trigger (NN)—Apr.
Drum Workshop Timeless Timber Drumkits (NN)—March,
5002TDL Left-Handed Delta Double Pedal and *American Dream III* Video—May,
Aluminum-Shell Snare Drums, 12" Edge Snare Drum, New Finishes, and Hardware Upgrades (NN)—Nov.
DrumKAT Turbo 2000 (NN)—May
Dunnet Classic Drums With Cryogenic Tempering (NN)—Oct.
DW/Craviotto 5 1/2x10 Snare Drum (NN)—Feb.
Eames 50th Anniversary Limited Edition Snare Drums (NN)—Apr.
Earth Rhythms Catalog Vol. 1 (book/CD package) (NN)—Nov.
Evans 13" Power Center Snare Drum Head (NN)—Jan.,
Marching Drumheads and Accessories (NN)—May,
Timpani Heads (NN)—Aug.
Fever Drum Standard Baby Kit (PCU)—May
Glasstix Clear Drumsticks (NN)—Aug.
CMS Special Edition Drums (PCU)—Apr.
Grip Peddler Pedal Traction Pads (NN)—March
Grover Pro Percussion SV Series Instruments (NN)—Apr.
Hot Sticks Macrolus Drumsticks (PCU)—Apr.
How To Find Gigs That Pay Big Bucks (video) (NN)—June
Innovation Drums Billy Gladstone Model Snare Drums (PCU)—Dec.
Istanbul Agop Alchemy Cymbals (PCU)—Sep.,
Traditional Cymbals (PCU)—Oct.
JAH Original Stick Cases and Bags (NN)—Feb.
JohnnyraBB Drumsticks (PCU)—Jan.,
7A and 5A Practice Pro Drumsticks (NN)—May
King Drum Bopcat Snare Drum Kit (NN)—Jan.,
Expanded Bopcat Series (NN)—Aug.
King Kong Kases Cymbal Tote (NN)—March
LampCraft ConcertLight (NN)—May
LP Pro-Care Integrated Shell Protectors (NN)—Jan.,
Aspire Congas and Bongos (PCU)—June,
Bongo Stand For Seated Players, Tunable Djembes, and *Dmm Solos* CDs (NN)—Aug.
Ludwig Yesterday & Today (Book) (NN)—Feb.,
Top Hat & Cane Snare Drum and Fab Four Outfits (NN)—Aug.
Making It In The Music Business (book) (NN)—June
Mapex Mars Pro SE Micro Drumkit (PCU)—Jan.,
750 Performing Artist Series Hardware (NN)—Nov.
Marimba Lumina Electronic Mallet Keyboard Controller (NN)—Apr.
Masters Of Music: Conversations With Berklee Greats (book) (NN)—June
Mastro Snare Drums (NN)—May
Mayer Bros. Custom Drum Lugs (NN)—Aug.
Medicine Man Flavor Series Drums (NN)—May
Meinl Candela Percussion Cymbals and Collection Series Congas (NN)—Jan.,
Amun Cymbals (PCU)—Feb.,
Chromed Realplayer Steelbells (NN)—March,
Cymbal Store, Leather Cymbal Bags, and Mini-Catalog (NN)—Apr.,
Candela Percussion Cymbals (PCU)—May,
Amun Thin Big Bell Ride and Revised Raker Cymbals (NN)—Nov.
MRP Custom Snare Drums (PCU)—Feb.,
Soprano and Multi-Ply Snare Drums (NN)—Apr.
Noble & Cooley Studio Classics Drumkit (PCU)—Dec.
Pacific Drums & Percussion Drums (NN)—Apr.,
600, 500, and 400 Pedals (NN)—Aug.,
L Series Drumkit (NN)—Oct., (PCU)—Nov.
Paiste Dimensions Cymbals (PCU)—Apr.,
More Dimensions Cymbals (PCU)—July
Pearl Rhythm Traveler (NN)—May,
PowerShifter Eliminator Bass Drum Pedals (PCU)—Sep.,
Redesigned Export Kit and MasterWorks Collectors Edition Snare Drums (NN)—Nov.
Peavey S'LAMM Laminated-Maple Drumsticks (NN)—Oct.
Percussive Adventures (CD) (NN)—Nov.
Precision Beats Drums (NN)—Oct.
Premier Genista Toms With ISO Mounts (NN)—Jan.
Pro-Mark SD4 Bill Bruford, TX9AW Carl Allen, TX718 Acid Jazz, and TX702 Intruder Drumsticks, TB6 Telescopic Brush, SD5 and SD7 Multi-Percussion Sticks, and Future Pro and Scholastic Pro Percussion Packs (PCU)—Feb.,
Discover Series Sticks and Mallets (NN)—May,
New Catalog For 2000 (NN)—Aug.
Puresound Percussion New Snare Units (NN)—March,
20-Strand and 24-Strand Snare Models (NN)—Oct.
Regal Tip 500PLB Throw Brush (NN)—Jan.,
Danny Reyes Cowbell Beater (NN)—Feb.
Timothy Adams Jr. Concert Snare Drumsticks (NN)—May
Remo Valencia Bongos, Timbales, and Bells, and El Conguero Congas (NN)—Jan., (PCU)—Feb.,
Slider Dual Shoulder Straps (For Percussion Instruments) (NN)—Apr.,
Louie Bellson Custom Snare Drum (PCU)—May,
Sparkle-Finish Doumbeks and WhiteMax Marching Heads (NN)—Oct.
Rhythm Tech SideMan Percussion Mount, Improved Mountable Gig Tray, and Trick Bag (NN)—Feb.

DRUM WORLD
Great Selection Great Prices
1-800-335-3445
www.drumworld.com

Turn It Up, Lay It Down CD and Drum Circle (PCU)—July,
Cocktail Shaker, Loud Shaker, and Maraquitas (NN)—Oct.
Rhythms Bata-Udu (PCU)—Oct.
Rocket Shells Snare Drums (PCU)—July
Roc-N-Soc NRX Nitro Extended Throne (NN)—Apr.
Roland V-Custom Electronic Drumkit (ER)—Aug.
Ryzer-Rax Concert Model Portable Drum Riser (NN)—Jan.
Sabian Mike Portnoy Signature Max Stax and Max Splash Cymbals (NN)—March,
New Glennie's Garbage Effects Cymbals (NN)—Apr.,
PRO Sonix Cymbals (PCU)—June,
Triple Hi-Hat (PCU), AA Raw Ride, AAX Odd-Size Dark Crashes, and Chester Thompson Liquid Ride (NN)—Oct.
Schalloch Percussion Chimes and Percussion Bags (NN)—Apr.
Shure Beta 91, Beta 98, and KSM32 Microphones (PCU)—Jan.
Sibelius Music-Notation Software (ER)—March
Slicknut Quick-Release Cymbal Fastener (NN)—March, (PCU)—July
Slug Percussion Batter Badge (NN)—Feb., (PCU)—March
Sonor Designer Series Tulip Finish (NN)—Jan.,
Force 3001 and Force 2001 Drumkits (NN)—Aug.,
DeLite Drums (NN)—Oct.
Spaun Stave Snare Drums (PCU)—Sep.
Spirit Drums Solid-Shell Drumkit (NN)—Feb., (PCU)—Oct.
Tama Rockstar Accel Sizes and Starcast Mounting System (NN)—Jan.,
Hardware Accessories (NN)—Feb.,
Out Of The Box And Onto The Stage drumkit setup video (NN)—March,
Steel Mini-Tymps (NN)—Apr.,
HT25 Drum Throne (NN)—May,
Starclassic Performer Series Natural Birch Finish (NN)—Aug.
The Heart Of The Circle—A Guide To Drumming (book) (NN)—June
The Music Business Explained In Plain English (book) (NN)—June
The Musician's Atlas (book) (NN)—June
Toca Premier Congas (NN)—Nov.
Tosco Cymbals (PCU)—Jan.,
Pre-Selected Box Sets (NN)—Feb.
Trick Floor Tom Conversion Kit (NN)—Feb.
Triggerhead Mesh Drumheads (NN)—Nov.
Variations On Ted Reed's Syncopation For The Modern Drummer (video) (NN)—Nov.
Vater New Sticks, Brushes, And Mallets (PCU)—March,
Orchestral and Marching Mallets and Sticks (NN)—Apr.,
New Sticks, Brushes, And Accessories (PCU), New Catalog (NN)—Nov.
Veri-Sonic Professional Stick Bag (NN)—Nov.
Wuhan Cymbals (Distributed by Universal Percussion) (NN)—May,
Western-Style Cymbals (PCU)—Nov.
Yamaha Rick Marotta Signature HipGig Kit and Roy Haynes Signature Copper Snare Drum (NN)—Feb.,
Concert Snare Drums and Marching Percussion Catalog (NN)—March,
Concert Snare Drums (PCU)—Aug.
Zildjian *A History Of The Legendary Cymbal Makers* (Hal Leonard book) (NN)—March
K and A Custom Mastersound Hi-hats (NN)—Jan., (PCU)—March,
Terri Lyne Carrington and Trilok Gurtu Signature Drumsticks and Educational Package (NN)—Feb.,
K Constantinople 15" and 17" Orchestral Hand Cymbals (NN)—Apr.,
New K Constantinople Rides (PCU)—May,
Jungle Hats, Oriental Crash Of Doom, and A Zildjian & Cie Vintage Crashes (NN)—Aug.,
Raw Drumsticks and New Artist Series Models (NN)—Oct.
ZIMS Cymbal & Hardware Cleaner (NN)—Feb., (PCU)—Apr.



PLAYERS. PROGRAMS. P.I.T.

MUSICIANS INSTITUTE

PIT

PERCUSSION INSTITUTE OF TECHNOLOGY

VISIT: WWW.MI.EDU
CALL USA/CANADA: 1-800-255-PLAY EXT. 156
INTERNATIONAL: 323-462-1384 EXT. 156
HOLLYWOOD, CALIFORNIA

drum market

Advertisers

Advertise in Drum Market and reach over a quarter million drummers worldwide for only $1.50 per word plus $4.50 for an address. The address charge does not include your name or company name. (Underline words to appear in bold type and add $.50 for each bold word.) Minimum charge for an ad: $10. All ads must be paid in full by the 15th of the month. (Ads or payments received after the deadline will be held for the next issue unless you specify otherwise.) If you also want your ad to run in subsequent issues, you may pay for those ads in advance. Please note that your ad will appear in print approximately ten weeks after the cutoff date. Publisher reserves the right to edit all classified ads. Words in all capital letters are prohibited. Mail ads and payments to: MD c/o Drum Market, 12 Old Bridge Road, Cedar Grove, NJ 07009.

For Sale

Free! Electronic Percussion Catalog featuring Pintech triggers and more! Tel: (864) 288-1500. Www.edrums.com.

Seller to the stars! Blair N Drums, since 1987. We feature: Vintage Gretsch, Ludwig, Rogers, etc. Also K Zildjian and Paiste. Layaways available. 3148 Plainfield N.E., Suite 250, Grand Rapids, MI 49525. Please call only to buy, sell, or trade. (800) 733-8164, (616) 364-0604, fax: (616) 363-2495.

Gretsch Drums, parts, logo heads, badges, etc., www.sound.net/~expwest/. Tel: (816) 361-1195.

Kenner Custom Drums, snares, full sets, all sizes. **Custom 5B Sticks**. Route #1, Box 150, California, KY 41007. Tel: (606) 635-5218.

Buddy Rich—twenty years of TV appearances. Now available on video. Private collection. Details: Vintage Video, Box 9204-M, Providence, RI 02940.

American Music Drumparts—chrome and brass lugs, parts, hardware, etc. Free catalog. Tel: (541) 935-5023. Www.amdrumparts.com.

Baby-Kick! Easily converts any size tom into a punchy bass drum. Simple compact set-up includes fully adjustable hoop mounted spurs. Complete riser kit $85. **Dealers welcome**. Drum Supply House, tel: (901) 423-3786, **www.drummaker.com**.

Free Vintage Photo Catalog! Ludwig, Slingerland, and more! Money-back guarantee. Visa/MC, Discover. **Vintage Drum Center,** 2243 Ivory Drive, Libertyville, IA 52567. **Call (800) 729-3111 or (641) 693-3611.** Fax: (641) 693-3101. **Web: www.vintagedrum.com. We buy-sell-trade.**

Our name is Drums, Etc. Our 1999 mail order catalog has pictures and prices for hundreds of exciting drumsets, cymbals, accessories, books, and videos not found in other catalogs. **Free catalog, call (717) 394-3786.** Email: drumsetc@redrose.net. Visit our Web site, www.drumsetc.com.

Cymbal discounter. Low, low prices on Sabian AA/AAX and HH, and Zildjian As, A Customs, Ks, and K Customs. **Free delivery. Free brochure.** Anderson Music, 517E North Railway St. S.E., Medicine Hat, Alberta, Canada T1A 2Z9. Tel: (403) 526-5306. Www.cymbaldiscounter.com.

Eames handcrafted North American birch drum shells in Finetone, Naturaltone, and Mastertone series, finished or unfinished. For brochure contact: Eames Drum Co., 229 Hamilton St., Saugus, MA 01906. Tel: (781) 233-1404.

Wright Hand Drum Co. Clay percussion instruments. Doumbeks, guntas, ubangs, chatams, bongos, shakers, instruction videos. **Made By Hand—Played By Hand.** www.wrighthanddrums.com. Free catalog: (800) 990-HAND.

Cracked cymbals? Like them fixed for a lot less than buying new? SASE for free brochure to Cymbal Salvage, 1126 S. Austin Blvd., #1W-D, Oak Park, IL 60304. Tel: (708) 358-1716, www.cymbalsalvage.com.

Rockin' Rita's Recycled Drums and Percussion! We carry a **huge selection** of used drums, cymbals, stands, and accessories, at **great prices**, by mail, for anyone who loves drums! Phone us at (619) 596-4627, or fax (619) 596-0211. For our newest list, write us at 9640 Mission Gorge Road, Suite B, #285, Santee, CA 92071. Visa/MC/Amex/Discover.

Best in the west! Rupp's Drums—Colorado's largest pro drum shop! Huge stock of new kits, mountains of used and vintage kits at killer prices! Heads, sticks, cymbals, hardware, and percussion ready to ship! Call for our toll-free number, or email us: rupp@ruppsdrums.com, www.ruppsdrums.com. Call (303) 756-5777. Also, Will Drum For Food T-shirts, $15.

Power Wrist Builders. "The ultimate practice sticks." Solid aluminum & **solid** brass practice sticks. **Free** info pack. Tel: (800) 645-6673. 1434 Corte De Rosa, CA 95120. **www.musicianswarehouse.com/power.**

The Starving Musician can save you money on used sets, snares, singles, and hardware. New inventory weekly! Tel: (800) 381-7569, fax: (408) 554-9598, or write: 3427 El Camino Real, Santa Clara, CA 95051. See us at www.starvingmusician.com. Email us at mail@starvingmusician.com.

Collarlock and Pacific—drums and hardware. Www.flamtrap.com. Tel: (800) 660-5060.

Purpleheart and other exotic/domestic enviromentally certified hardwood snare drums with brass tube lugs. We make our own shells and lugs. We can make a custom snare for you. **Drum Solo** crafted by **Greg Gaylord**. www.drumsolo.cc. Tel/fax: (415) 898-2647.

Drumspan—The new drum cover! Make your old drums look new in minutes. Drumspan is a hassle-free covering. No lug removal, stripping, or gluing. Fast, easy, inexpensive. **A complete set only $39.99.** PO Box 1994, Rancho Cucamonga, CA 91729-1994. Tel: (909) 989-0246, www.drumspan.com.

CheapBeats Cymbal Barn. Specializing in new and used Zildjian, Sabian, Paiste, others. Buy, sell, trade. Also, Premier drums, name-brand sticks/heads. **Free brochure.** Route 2, Box 340, Charleston, WV 25314. Tel: (304) 744-4858.

Drum Supply House—maple shells, coverings, lugs, and hardware. **Free** Parts Guide for builders! Tel: (901) 423-3786, 47 Ingram St., Jackson, TN 38301. **Www.drummaker.com**.

Acousticon Drum shells, lugs, hoops, mounts, all hardware priced wholesale. **WorldMax** drums, stands, and pedals. **Lee Custom Drum**, (209) 588-0251, **www.leecustomdrum.com.**

Creative Projects. Pad-1 practice pad (knee pad), The Padd, Dynabee, Meg bags, Imagination Drumset Method. For a free brochure write: Creative Projects, 1281 Ulupii St, Kailua, HI 96734. Tel: (808) 262-2022. Fax: (808) 262-3294. Email: creaproj@aloha.com. Visit Web site: cp.digiweb.com.

Rogers•Rogers—Drums, parts, accessories. Memriloc, Swivo•Matic, R-360, R-380. Lugs, rims, T-rods, cymbal stands, pedals, hi-hat stands. Rogers original logo heads. Add-on drums. Complete sets. Mini and dual tom holders. Dynasonic snares and frames. Rogers drumsticks, all sizes. Rogers stick caddys, stick trays, bass drum hoops, drum thrones. We bought all the Rogers inventory from Fender Musical Instruments. In stock: 8-ply maple shells and coverings. Also, used Ludwig, Slingerland, Gretsch, Sonor drums, parts. Call for those hard-to-find parts and accessories. Al Drew's Music, 526-528 Front St., Woonsocket, RI 02895. Tel: (401) 769-3552, fax: (401) 766-4871.

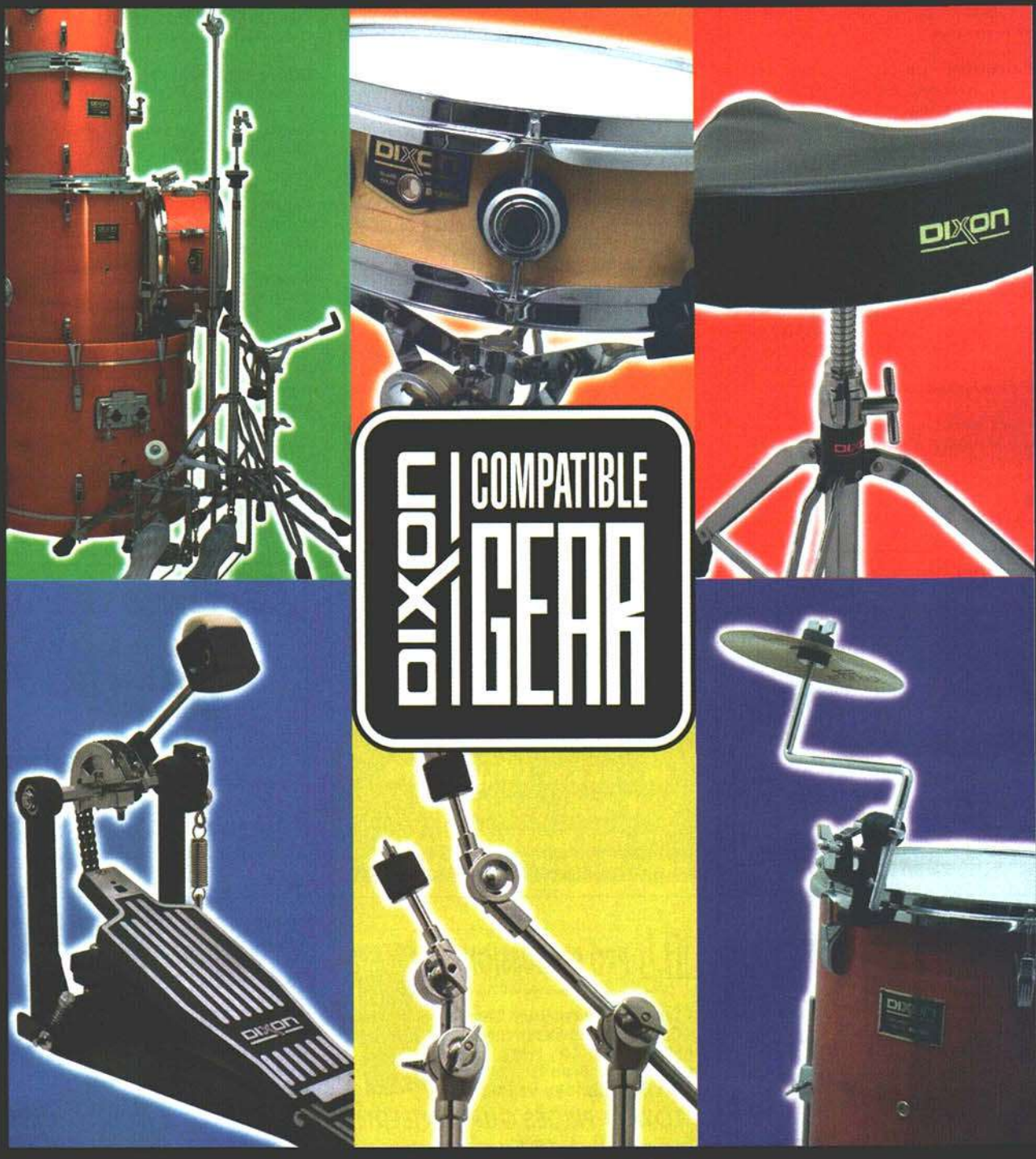
Bellson, Bruford, Burns, Chapin & Shaughnessy have endorsed my books! The Art Of Rock Drumming, revised with fills, $14.95. One Good Stroke, Arm Wrist And Finger Techniques, $16.95. **New! The Art Of Funk & Fusion Drumming**. Funkify your drumming with an explosion of new ideas and styles, $16.95 Check or MO, plus $2.95 S&H. Chuck Kerrigan Publications, PO Box 5246, Johnstown, PA 15904.

Want to get noticed? Then get **Obelisk Custom Drums**. Individualized hand-made maple drumsets, unlimited lacquers, brass lugs, unbeatable value. **Sometimes you can afford the best!** Check out our virtual showroom at **www.obeliskdrums.com**. Obelisk Drums, #5 4315 64 Ave. SE, Calgary, Alberta, Canada T2C 2C8. Tel: (403) 236-9169, fax: (403) 236-9168.

subscribe now MODERN DRUMMER
1-800-551-3786

WARNING:

This ad contains graphic images of quality drum gear compatible for all.



YOUR GEAR!

4940 Delhi Pike • Cincinnati, OH 45238
email: dixon@davitt-hanser.com

Write or email
us for a catalog

Sound Barrier Drum Shield-The Sound Barrier controls the volume level on Drums and Percussion. 4-2x4 piece Sound Barrier Clear Acrylic panel set, $199.99 plus shipping. To order call, A.J.'s Pro Percussion, (800)-545-7668, or shop online at **www.ajpropercussion.com.**

$1 Million Slingerland Inventory Blow-out! Pre and post Niles heads, shells, parts, drums, and more! Check us out, www.MusicalCloseouts.com.

You've heard about **Gladstone Drums and Drumsets** by Lang Percussion. Check out our new site. Info, newsletter, prices, users, sound, drum chart. **Gladstone-drums.com.**

Ugly Percussion Custom Drums. Maple shells. Many sizes and finishes. Great prices. **Www.uglypercussion.com.**

Study Materials

Hardcover drum books by Joel Rothman. Complete Rock Drummer, Complete Jazz Drummer, $99.95 each. Send for catalog. J.R. Publications, 170 N.E. 33rd Street, Ft. Lauderdale, Florida 33334. Tel: (954) 563-1844.

Anga Mania! Cuban conga virtuoso **Miguel "Anga" Diaz** (Afro Cuban All-Stars, Ruben Gonzales, Irakere) video and booklet! Call toll-free (800) 997-2972, or send $39.95 (plus $4 shipping) to: Music in Motion Films, 244 Fifth Ave, Suite 2204/MD, New York, NY 10001. Tel: (212) 358-3877. Also available in PAL format. **Www.mimfilms.com.**

Free! Drum Charts Catalog & Sample! Best ever! 700 songs! Metallica, KoRn, Green Day, Creed, Beatles, Zeppelin, more! DCI, PO Box 247-MD, Nanuet, NY 10954-0247. Call/fax: (914) 6-CHARTS, vindci@aol.com.

Creative Drummer Magazine. Love to practice and study? We feature intelligent, in-depth drumset lessons for all ability levels. Hip! **Free brochure.** Eighth issue now available, $6.95. **Subscription, any four issues, $27.95.** Spiral bound, 55-60 pages. Box 803, Patchogue, New York 11772. (800) 484-4906 (7748). **Writers welcome!**

Free! 20 Popular Rudiments cassette package with booklets. SLW, 70137 Ave., Tranquila, RPV, CA 90275.

Instruction

NJ Drummers. Ray Le Vier now teaching in Fort Lee. Accepting serious-minded students. All styles. Tel: (201) 585-1939.

NYC Drummers: Study with **John Sarracco,** one of the most knowledgeable pros in the NY area. Accepting only the serious-minded for drum instruction **the professional way.** Manhattan and Staten Island studio locations. (718) 351-4031.

Drummers: Learn all styles of drumming on all the percussion instruments, including drumset and mallets. John Bock Percussion Studio, (914) 592-9593.

In L.A.: Rick Steel—author, clinician, player. Accepting students. Tel: (310) 392-7499. RICKSTEEL@webtv.net.

Baltimore-Washington: Grant Menefee's studio of drumming. B.M. Berklee College of Music. All styles and levels. Tel: (410) 747-STIX.

Drummers—Study with Jim Payne in NYC or Westchester. Author of three widely acclaimed instruction books, including Give The Drummers Some. Tel: (914) 232-8075, or www.funkydrummer.com.

Nashville: George Lawrence at Fork's Drum Closet, www.drumguru.com. Tel: (615) 665-2198.

Boston, Brockton, Providence, RI: Horrigan Drum School, all levels. Tel: (888) 258-0021.

London, England: Study drums with Joel Rothman. Tel: 020-7431-0873.

Wanted

Vintage Drums—Immediate cash for Ludwig, Gretsch, Rogers, Slingerland, Sonor, Leedy, K Zildjian, and Paiste. Also, Noble & Cooley and DW. **Call: (800) 729-3111 or (641) 693-3611. Email: vintagedrum@lisco.com.**

The Starving Musician pays cash for used sets, snares, cymbals, and hardware! Phone: (800) 381-9041, fax: (408) 554-9598, or write 3427 El Camino Real, Santa Clara, CA 95051. Www.starvingmusician.com. Email us at mail@starvingmusician.com.

Any Gretsch, Ludwig, Leedy, Rogers, etc. Also, K Zildjian (Istanbul) and Paiste. Cash or trade. Blair N Drums. Tel: (800) 733-8164, (616) 364-0604, fax: (616) 363-2495.

Wanted: Yamaha Maple Custom 30-year anniversary edition 8x8 tom. Green sparkle finish. Tom, (978) 794-0926.

Miscellaneous

Free Drum Lessons, "Bedrock," instructional videos, drums, accessories, register monthly giveaway! Www.americandrumschool.com.

Professional Musicians Referral—Musicians/bands: Connect with the right group or player. Call PMR—America's original national referral! Tel: (612) 825-6848, www.pmr-musicians.com.

Adjustable Bass drum Cradle™
Instantly convert a floor tom or enhance the sound of your bass drum.
Cradle arms adjust to fit drum diameters from 16-22" and center the beater on the head.
$199 Plus S&H
Attach any pedal
Length adjusts from 10.5-20.5"
D'AMICO DRUMS
Order Direct
Check, Visa/MC, AMX or Disc
44170 Old Warm Springs Blvd. Fremont, CA 94538
www.damicodrums.com
Tel: (510) 226-8700 Fax: (510) 226-7345

WIDE ASS
MUSIC SEATS BY SOUNDSEAT
HANDCRAFTED LEATHER COMFORT AT A REASONABLE PRICE
704-636-3560 WWW. SOUNDSEAT.COM.

CALL US TOLL FREE TO SUBSCRIBE TO
MODERN DRUMMER
1-800-551-DRUM
USE YOUR MASTERCARD OR VISA
MONDAY THRU FRIDAY 8:30 AM - 4:30 PM CST

Drums on SALE
And That Ain't All
GIGANTIC SAVINGS
Get on Mailing List
11375 Robinwood Drive (College Plaza)
Hagerstown, MD 21742
1-301-733-DRUM (3786)

MOONGEL®
DAMPER PADS®
WORKOUT PAD®
SEE THE NEW
SNARE PAD®
WWW.RTOM.COM

AJ's PRO PERCUSSION
Formerly Of Thoroughbred Music
• Tampa Bay's Pro Drum Shop
• Over 20 Years Experience
• Mail Order Layaway
• All Major Brands
• We Buy Vintage Drums
LOWEST PRICES GUARANTEED!
Call Toll-Free For Our FREE Discount Drum Catalog!
800·545·7668
On The Web: www.ajpropercussion.com
Email Us: sales@ajpropercussion.com
4340 W. Hillsborough Ave. • Suite 208 • Tampa, FL 33614
MON-FRI, 11am-7pm • SAT, 11am-6pm • SUN, 12pm-5pm • EST

New & Improved
DrumPhones™ II
Heavy Duty Cord
Better Sound
1 Year Warranty
$69.95 plus S5 S+H
Satisfaction Guaranteed
High Isolation Stereo Headphones (20db)
GK-MUSIC.COM
1-800-747-5545 P.O. BOX 645, WAYZATA, MN 55391

2000 Series DUPLICATE T.M.

Trademark of Taw's Drum Works
"Cymbal of Quality since 1979"

CYMBAL STACKING SYSTEMS

Made with:
Aircraft Aluminum & Alloy Steel
Machined in our Own Shop
Hand Assembled, Control Inspected
To Insure the Finest Quality!

We never have, nor will we sell to the big block stores!

See our website at:
www.duplicatex.com
for a list of the fine music store near you

2000 Supermini Stackers

1. New locking system locks on using a drum key.
2. 8mm tool steel threads super strong for stacking.
3. Create your own custom cymbal set up.
4. Steel body.

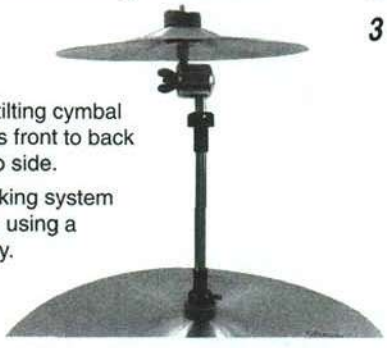
MADE IN THE USA

2000 Triple Tilting Cymbal Arm

with the new low profile clamping system

1. Triple tilting cymbal head tilts front to back & side to side... turns 360 degrees.
2. Compact clamping system. No need to take off cymbal stand.
3. Cymbal arm folds up tight to stand.
4. Puts cymbal were you want it.
5. No big counter weight to get in the way.
6. Light weight.
7. No large long pipe to get in the way.
8. Cymbal arm is 15" long

2000 Double Tilting Head Cymbal Adapter



1. Double tilting cymbal head tilts front to back & side to side.
2. New locking system locks on using a drum key.

All adapters come in 6" & 12" lengths
3 thread sizes: 6mm, 8mm & US 1/4 20

SUGGESTED RETAIL PRICES

Suppermini Stackers	$28.40		
Double Tilting Cymbal Arm	$92.00		
Double Tilting Head			
6"	$51.70	12"	$53.80
Triple Tilting Head			
6"	$58.72	12"	$61.30

2000 Triple Tilting Head Cymbal Adapter

1. Triple tilting cymbal head tilts front to back & side to side... turns 360 degrees.
2. Tilting cymbal base.
3. New locking system locks on using a drum key.

31025 Center Ridge Road
Westlake, OH 44145
440-835-1382 • Fax 440-835-1608
email: dupx@aol.com

Lifetime Guarantee

Musicians: Save up to 80% on dental, 60% vision, 50% prescriptions, 50% chiropractic. No deductibles, claim forms, age limit, waiting period, or limit on visits and services. **All specialties**. Pre-existing conditions covered. $11.95 per month individual; $19.95 per month entire household. **Brokers needed full- and part-time, no license required.** Build incredible residual income, vested for life. **Call (800) 368-5293**.

Musicians National Referral: Where pro musicians and bands connect. World's largest, most preferred referral. Ask about our lifetime membership. Tel: (800) 366-4447, www.musicianreferral.com.

3rd Annual Drumset Show And Shine, Nov. 10 – 12, 2000, Palouse Mall, Moscow, ID. Show your new or vintage set and admire other entries from the Northwest. Clinics by special guest clinicians from Tama, Pearl, Lionel Hampton School of Music, and Washington State University. Pearl drumset giveaway, snare drum, snare raffles, and door prizes. Awards given for the best of show entries. All entries and clinics are free. Call **Keeney Bros. Music Center**, (208) 882-1751, or email: keeneys@keeneybros.com.

Www.musicalinstrumentsearch.com. Find a wealth of information on musical instruments, manufacturers, dealers, music colleges, DJ and pro-sound equipment with many related stories and new products. Plus thousands of listings for musical instuments, DJ and pro-sound equipment. Added feature, a listing of 8,600 music dealers in the US.

Vintage Showcase

For Sale

Free Photo Catalog! Vintage Ludwig, Slingerland, Rogers, Gretsch, K Zildjian, Paiste, and more. Money-back guarantee. Visa/MC, Discover. **Vintage Drum Center**, 2243 Ivory Drive, Libertyville, IA 52567. **Call: (800) 729-3111, or (641) 693-3611**. Fax: (641) 693-3101. **Web: www.vintagedrum.com**. We buy-sell-trade.

Bobby Chiasson's **Jollity Drum Farm** mail-order list includes hundreds of drums, and **Rogers Swiv-O-Matic**. 420 Coach Road, Argyle, NY 12809. Tel: (518) 638-8559, drumfarm@global2000.net, drumfarm.simplenet.com.

A Drummer's Tradition features an incredible collection of vintage drums for sale. Visit our shop in San Rafael, California, or check our Web site at www.adrummerstradition.com for weekly updates. We are always buying! Call 10–6 PST, Mon–Sat, tel: (415) 458-1688, fax: (415) 458-1689.

We have an ear for sound. Blair N Drums, since 1987. We feature: Vintage Gretsch and K Zildjian. Also, Ludwig, Rogers, Paiste, etc. 3148 Plainfield, N.E., Suite 250, Grand Rapids, MI 49525. Please call only to buy, sell, or trade. Tel: (800) 733-8164, (616) 364-0604, fax: (616) 363-2495.

Vintage: Snares, sets, singles, cymbals, hardware, logos, and trades. Look/see, www.drumatix.com.

Rogers Book! Slingerland Book! Many others, plus calfskin heads, shirts, videos, etc. Rebeats Vintage Drum Products, PO Box 6, 219 Prospect, Alma, MI 48801. Tel: (517) 463-4757. Www.rebeats.com.

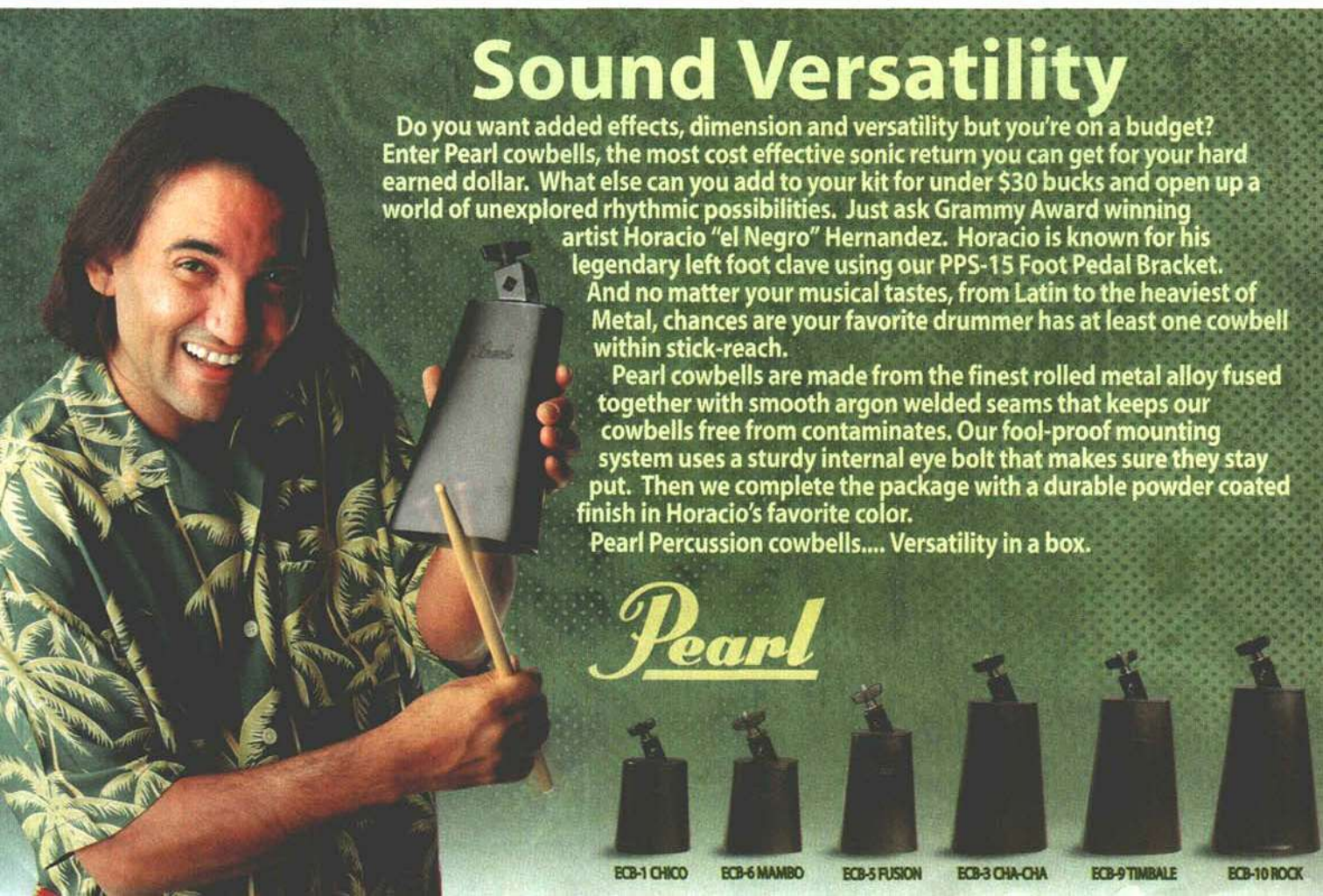
Wanted

Immediate cash for Ludwig, Gretsch, Rogers, Slingerland, Leedy, K Zildjians, Paiste, Sonor, DW, Noble & Cooley. Call: Vintage Drum Center, **(800) 729-3111 or (641) 693-3611. Email: vintagedrum@lisco.com**.

Vintage Gretsch, Ludwig, Leedy, Rogers, K Zildjian, Paiste, etc. Blair N Drums. Tel: (800) 733-8164, (616) 364-0604, fax: (616) 363-2495.

Miscellaneous

Www.vintagelogos.com. Vintage-style logos for kick drums. Free catalog. Tel: (513) 351-0075.



Re-Covering Kits • Piccolo Snare Kits
Distributors of Keller Shells • Hardware
Buy Direct From
Precision DRUM Company
Huge selection and highest quality. Call, write or fax for FREE samples and info.
Reasonable rates. Fast Shipping.
151 California Rd.,Yorktown Hts., NY 10598
Phone: 914 - 962 - 4985
Fax: 914 - 962 - 0000
www.precisiondrum.com

Mayer Bros. Drums
Join The Family
• Snares
• Kits
web: www.mbdrums.com
phone:(310)649-5271

PORK PIE
PERCUSSION
Made by an American
Drums
Hardware
Cases
Repairs
etc.
7241-1/2 Eton Ave. Canoga Park, CA 91303
Phone: (818) 992-0783 • Fax: (818) 992-1358
www.porkpiedrums.com • e.mail:
porkpie@westworld.com

www.drummaker.com
HARDWARE • SHELLS • COVERING
ORDER ONLINE
FREE PARTS GUIDE!
DRUM SUPPLY HOUSE USA
901.423.3786

ClearSonic Panels
Model A5-5
•Durable full length hinge
• 48 or 66 inches high
•Factory assembled
Cover Your Ass!
with
SORBER
Model W4-6
•Low cost
•Portable
•Effective
CLEARSONIC
For a FREE brochure call
clearsonic.com
800-888-6360

Sam Barnard's
17 years in business
Drum Wrap
SameDay Shipping
Solids...$69.99
Custom Colors,
Satin Flames$119.99
Sparkles.....$159.99
Smoke Pearl.$109.99
Blue/Bk. Pearl.$129.99
White Pearl, Abalone Pearl,
Champagne Sparkle..$169.99
(Sizes: 12x8,13x9,16x16,22x14)
Other colors & sizes in stock.
Sold for one or more drums.
Hardware
Rims..$7.99 Hoops..$19.99
(over 40 rims/hoops)
Bass Mount Kit.....$69.99
Heavy Duty Stands.$59.99
Ten.Rods $.85 Lugs $1.99
Free Samples
Satisfaction Guaranteed
602-279-4041

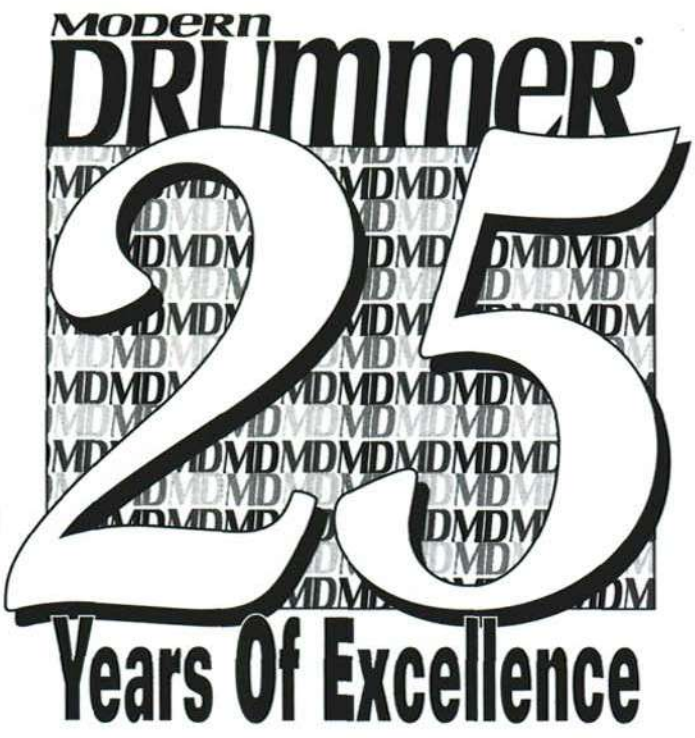
Waddell's
DRUM CENTER
WADDELLSDRUMS.COM
On Line Catalog
Call or write for FREE discount catalog
6433 Leechburg Rd • Leechburg PA 15656
Call info. for toll free # or (724)845-DRUM

Kenny Aronoff
Live Webcast!
Experience the first ever live internet drum clinic!
Rock drumming legend Kenny Aronoff will perform
and answer email questions live in streaming video.
Photo: Jeff Sacks
Broadcast worldwide Tuesday, November 28
Giveaways galore from:
REMO
SHURE
VIC FIRTH
Zildjian
The only serious choice.
and more...
Must enter online to win
For more information log on to:
www.bennettdrums.com
cosponsored by
MODERN DRUMMER

ADVERTISER INDEX

ADVERTISER NAME	WEB ADDRESS	PAGE NUMBER
Ahead Drumsticks	www.bigbangdist.com	153
AJ's Pro Percussion	www.ajpropercussion.com	186
Alesis Electronics	www.alesis.com	65
American Percussion	www.americanpercussion.com	176
Aquarian Drumheads		163
Atlanta Pro Percussion		126
Attack Drumheads	www.universalpercussion.com	117,119
Audix	www.audixusa.com	92/93
Ayotte Drums	www.ayottedrums.com	25
Bear Percussion	www.bearpercussion.com	78
Berklee Press	www.berkleepress.com	182
Bosphorus Cymbals	www.bosphoruscymbal.com	164
CAD Microphones	www.cadmics.com	23
Cadeson Musical Co.	www.cadesonmusic.com	62
Carl Fischer Music	www.carlfischer.com	155
ClearSonic	www.clearsonic.com	189
Collarlock	www.collarlock.com	154
D'Amico Drums	www.damicodrums.com	186
ddrum	www.clavia.se	125
Diggit Inc.	www.diggit.net	191
Dixon Drums	www.sayhhi.com	185
Don Bennett	www.bennettdrums.com	189
Doug Tann's Drum Stuff	www.dougtann.com	176
Drum Center of Lexington		175
Drum Doctors	www.drumdoctors.com	120
Drum Perfect	www.drumperfect.com	176
Drum Supply House	www.drummaker.com	189
Drum Tech	www.drumtech.com	106
Drum Workshop	www.dwdrums.com	35,64,81,177
Drum World	www.drumworld.com	182
Drumat	www.drumat.com	21
Drummers Collective	www.thecoll.com	158
Drums In The Wind	www.wwandbw.com	170
Drums On Sale		186
Duplicate X	www.duplicatex.com	187
EMMite Drumsticks	www.emmitedrumsticks.com'	175
Evans	www.evansdrumheads.com	1
Everyone's Drumming	www.everyonesdrumming.com	143
Fat Cat Snares	www.bigbangdist.com	129
Fever Drum	www.feverdrums.com	80
Vic Firth	www.vicfirth.com	27
Five Star Pro Drum Shop	www.dwdrums.com	141
Flam Trap	www.flamtrap.com	176
Flix Stix	www.bigbangdist.com	18
Fork's Drum Closet	www.forksdrumcloset.com	143
Gibraltar	www.kamanmusic.com	77
GK Music Inc.	www.gk-music.com	186
Gretsch	www.gretsch.com	CV3
Grip Peddler	www.grippeddler.com	180
Grover Pro Percussion	www.groverpro.com	143
Hart Dynamics	www.hartdynamics.com	74
HQ Percussion Products	www.HQpercussion.com	181
Hudson Music	www.hudsonmusic.com	115
Humes & Berg	www.humes-berg.com	103
Impact	www.impactind.com	150
Interstate	www.interstatemusic.com	147
Istanbul Agop Cymbals	www.istanbulcymbals.com	121
Istanbul Mehmet Cymbals	www.istanbulmehmet.com	159
Joe Morello Productions		175
johnnyraBB Drumsticks	www.johnnyraBB.com	14,107
L.T. Lug Lock	www.luglock.com	147
Latin Percussion	www.lpmusic.com	33
Long Island Drum Center	www.lidrum.com	157
Ludwig	www.ludwig-drums.com	CV2
Mainline Drumsticks	www.mle.com	79
Mapex	www.mapexdrums.com	70/71,101
Mars Music	www.marsmusic.com	39
Matt's Music Center	www.mattsmusic.com	175
May Miking System	www.dwdrums.com	162
Mayer Bros. Drums	www.mbdrums.cohi	189
Meinl		7
Memphis Drum Shop	www.memphisdrumshop.com	176
Midwest Percussion	www.midwestpercussion.com	100
MusiCares Foundation	www.grammy.com	142
Musicians Institute	www.mi.edu	183
Noble &Cooley	www.noblecooley.com	170
Pacific Drums & Perc	www.pacificdrums.com	91
Paiste	www.paiste.com	19,75,135
Pearl	www.pearldrum.com	10/11,66/67,149,188
PMC	www.playdrums.com	118
Pintech Electronics	www.edrums.com	98
Pork Pie Percussion	www.porkpiedrums.com	189
Precision Drum Co.	www.precisiondrum.com	189
Premier	www.premier-percussion.com	5
ProMark	www.promark-stix.com	38,63,155,165
Professional Music Studio		8
PureSound Percussion	www.puresoundpercussion.com	55
Quick Click/CTech	www.pocketrockit.com	148
Regal Tip Drumsticks	www.regaltip.com	160
Remo	www.remo.com	68
Rhythm Tech	www.rhythmtech.com	38
RTOM	www.rtom.com	186
Sabian	www.sabian.com	46/47,105
Sam Ash Music	www.samash.com	148
Sam Barnard's Drum Wrap		189
Samson Fastener Co.	www.slicknut.com	142
Sennheiser Electronics	www.sennheiserusa.com	120
Silver Fox Drumsticks	www.groverpro.com	121
Slug Percussion	www.slugdrums.com	14
Sonor Drums	www.hohnerusa.com	16/17
Soundseat	www.soundseat.com	186
Sticks Grip	www.sticksgrip.com	38
Tama	www.tama.com	20,21,56/57,102,104,111,113
Taos Drums		175
Taye Drums	www.taye.com	126
Tdrums/Triggerhead	www.triggerhead.com	175
The Drum Pad		175
Tips For The Beginner	www.jerseyside.com/crockett	14
Toca	www.kamanmusic.com	127
Treeworks	www.treeworkschimes.com	36
Tribes Drums	www.tribesdrums.com	175
Trick Percussion	www.trickdrums.com	176
Turkish Cymbals	www.turkishcymbals.com	146
Unigrip2000	www.unigrip2000.com	150
Vater Percussion	www.vater.com	29,99,129,176
Vintage Logos	www.vintagelogos.com	176
Waddell's Drum Center	www.waddellsdrums.com	189
Warner Bros. Pub.	www.warnerbrospublications.com	37,169
Washington Music	www.wmcworld.com	176
West LA. Music	www.westlamusic.com	154
Wuhan Cymbals/Cannon	www.universalpercussion.com	171
XL Specialty Percussion	www.xlspec.com	100
Yamaha	www.yamahadrums.com	9,29,137,179
Zildjian	www.zildjian.com	8,13,15,69,CV4
Zoro	www.zorothedrummer.com	175

next month



SPECIAL ISSUE

THE TOP 25 DRUMMERS OF ALL TIME

VINTAGE INTERVIEWS WITH BUDDY, ELVIN, GADD, TONY, AND MANY OTHERS

CLASSIC ARTICLES BY PEART, ERSKINE, MORGENSTEIN MEL LEWIS, AND OTHERS

PLUS WHERE ARE THEY NOW 3,

A FREE PULL-OUT POSTER,
AND YOUR CHANCE TO WIN
A ONE-OF-A-KIND DRUMSET!

NEW!
any stick any drummer any style
the drummer's warm-up
STRENGTH ENDURANCE CONTROL
SPEED AGILITY CONFIDENCE
used & endorsed by:
Ed Shaughnessy
Doc Severinsen - Tonight Show
Frankie 'Kash' Waddy
George Clinton / P-Funk
Glen Sobel
SX-10
Phillip Bailey
Systematic
Wally 'Gator' Watson
Lionel Hampton
Larry Bright
Independent
Brad Lufkin
Dead Letter
EACH OF THE 2OZ. STICKWEIGHTS HAS A PATENTED WRAP AROUND DESIGN WITH VELCRO® CLOSURES THAT ARE EASILY ADJUSTABLE FOR A VARIETY OF RESISTANCE TRAINING. FROM BEGINNER TO PRO, REHEARSAL TO RECORDING, STICKWEIGHTS ARE THE PERFECT WARM-UP.
...ALL IN THE COMFORT OF YOUR OWN STICKS !
diggit™
STICKWEIGHTS™
www.diggit.net
AVAILABLE AT Guitar Center AND OTHER FINE RETAIL OUTLETS
DIGGIT, INC. • 6433 TOPANGA CYN. BLVD. #158 • CANOGA PARK, CA. 91303 • TEL: 818.615.0080 • FAX: 818.884.2043 • E-MAIL: DIGGITSW@JPS.NET

You may have heard of the "frozen north," but we'll bet you've never seen or heard of *a flaming* North. This rare beauty is the pride and joy of Marvin Maxwell, owner of Mom's Musician's General Store in Louisville, Kentucky.

"I bought my North kit about twenty-five years ago," says Marvin. "The drums were originally a silver-gray color. I played them professionally for about five years, until I had a serious car accident on the way home from a gig. I had to quit playing, and the drums were stashed in my basement. They stayed there for twenty years."

Marvin's children knew that he had always wanted his drums painted like a hot rod. So last year they secretly took the kit to a custom auto painter. He painted the shells jet black and added yellow and orange flames on the insides and outsides of the "horns." They presented the kit to Marvin as a one-of-a-kind Christmas present. Since he's now "back in the saddle again" as a drummer, it's appropriate that Marvin was able to use his unique drums in filming a TV commercial for the 2000 Kentucky Derby. In fact, he was invited to play them on a float for the Derby Festival parade!

PHOTO REQUIREMENTS

1. Photos must be high-quality and in color. 35mm slides are preferred; color prints will be considered; Polaroids not accepted. 2. You may send more than one view of the kit. 3. Only show drums, no people. 4. Shoot drums against a neutral background. Avoid "busy" backgrounds. 5. Clearly highlight special attributes of your kit. Send photo(s) to: Drumkit Of The Month, Modern Drummer, 12 Old Bridge Road, Cedar Grove, NJ 07009-1288. Photos cannot be returned.

Gretsch since 1883 • Post Office Box 2468 • Savannah, Georgia 31402 • 912-748-7070 • www.gretsch.com

©2000 Avedis Zildjian Co.

Hit 'em hard

Take it from these two heavies, when you are going to hit 'em hard, be sure to have Zildjian Sticks in your hands.

Matt's new Artist Series Model features 100% US Select Hickory for a super solid feel and dynamic response. This beefy stick provides excellent durability and sound projection. Length 16 5/8", Diameter 0.645".

Matt Sorum
The Cult

John's new Artist Series Model features our popular DIP™ handle technology for a sure grip even under intense conditions. The 16 3/4" long, 0.655" diameter stick has an oval nylon tip for extra bright tone and is made from US Select Hickory for strength.

Play with Fire

Zildjian Drumsticks

John Tempesta
Rob Zombie

www.zildjian.com